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LITERATURE.

Letters and Social Aims. By Ralph Waldo Emerson. (London: Chatto & Windus, 1876.)

THIS collection of Emerson's latest lectures and essays will not strike his admirers with any sense of failing power. His oracles may sometimes seem to err on the side of over-generality by a too widely ambitious form of expression, which, even if it does not endanger the sense, breaks the connexion between succeeding aphorisms. But the aphorisms are as frequently ingenious or suggestive as of old, and the dislocation of the paragraphs allows the reader who is interested in single phrases to treat the whole essay as a conversation and interpose his own reservations and rejoinders without breaking the thread of the original thought. In many ways the volume is more adapted for American than for English readers, but it is particularly interesting to observe that the writer, unlike Mr. Carlyle, seems to feel himself increasingly *en rapport* with his countrymen and contemporaries; he believes not only in the progress of principles that he approves, but in an actual tendency towards the production in the generation to come of individuals of finer character and ability than their predecessors. One sign that he notes with satisfaction is that his fellow citizens are increasingly absorbed in their own affairs, and look less frequently towards Europe either for criticism or example; but the other sources of satisfaction on which he dwells are not peculiar to America, where he says that:—"Men are now to be astonished by seeing acts of good nature, common civility, and Christian charity proposed by statesmen, and executed by justices of the peace, by policemen and the constable." Still he is an impartial witness when he speaks on behalf of the moral and intellectual elements of American civilisation, for the hurried, mechanical character of that civilisation would prevent its enlisting his sympathies through any other means. Even as it is, his goodwill is more marked than his insight when he claims all the details of modern science as food for the poetry of the future, but bids the student to read among books of natural science *especially those written by the ancients*; that is to say, those which have most picturesqueness according to standards of picturesqueness which he is wisely enough proposing to supersede.

Among the subjects treated in the volume are Poetry and Imagination, Social Aims, Eloquence, Inspiration, Greatness, Immortality: the first is the longest and perhaps

the most provocative of fragmentary criticism. The author begins with a mystical glorification of nature as furnishing raw material for imaginative thought, but the reality and the image change places in his sentences so often that, like the balls of a juggler, we hardly know which is which at the end of the exhibition. The indefiniteness of the statement seems to cover a real indefiniteness of perception. The coming poet, he maintains, must draw from his own mind, and from nature, strength to overcome the perverse tendencies of society, forgetting that it is the very absence of such chronic discord between the nature of the individual and his surroundings that gives to primitive poetry its air of calm absoluteness and universality. It is impossible to describe, except in empty phrases, possibilities the outline of which we have to trace by negatives; and we have not, strictly speaking, any reason to believe that the reconciliation of civilised man to his place in an improved social order would be followed by an outburst of poetic hymns or comprehensive pictures of the new-born order in all its objective beauty. Emerson is not content with recognising the imaginative daring of modern science as an equivalent for other applications of the poetic faculty; he wishes modern poetry to comprehend the results of modern knowledge as ancient poetry comprehended the results of ancient knowledge, and he justifies Newton's contempt for play-books by the fact that ancient play-books ignored the phenomena of attraction. And at this point he is almost in contact with the most prosaic school of modern realists, who believe that they have only to cultivate a sufficient height and heat of enthusiasm in themselves to hoist their own prosaic surroundings into true poetic grandeur and importance. "We too," he says, "shall know how to take up all this industry and empire, this Western civilisation, into thought, as easily as men did when arts were few; but not by holding it high, but by holding it low;" as if it were the function of art to form any critical estimate at all of the value of its subject matter, and not rather to represent that which is given as its own sufficient reason. Modern life is made up of many more ingredients than ancient life, but modern poetry will not therefore consist of the old ingredients *plus* industry and science. Modern art, if it is to fill the place of ancient art, must be as simple and luminous in its imagery, and as it cannot attain simplicity by leaving out any of this new material, it has to discover secrets of grouping that will allow everything to appear in perspective. But nature, however conceived, can never furnish more than a background to the most ambitious representations of human art; and Emerson's preference for abstractions or vague massive impressions keeps him from hitting on the suggestion that the true theme for the art of the future is furnished by the very complexity of modern human relations, that the poet will give us idealised images of laws instead of acts, of the relations between passions instead of their isolated manifestations, and, instead of leading us back to the repose of simple intuitions, will take his stand upon an accumulation of

digested theory the nature of which we have no prophets to foretell.

One other passage in the same essay suggests a qualification: "Poetry is faith. To the poet the world is virgin soil: all is practicable; the men are ready for virtue; it is always time to do right." The "poet" here means the man of ideas and aspirations, as opposed to the practical politician enslaved to the nearest fact; but there is a moral fallacy in the assumption that the man who has a large perception of possibilities will always care to assert the particular possibility that is most virtuous. Genius has faith in the strength of its own desires to achieve their object, however distant or unprecedented; but the desires in question may be altogether out of relation to morality. Moral appetites have in the long run more chance of surviving than antisocial ones, because fewer interests are concerned in impeding their indulgence, and so the average man has a chance of inheriting his share of vices in a half-starved state; but there is no natural or providential security that in the exceptional cases of men of genius, with passions strong enough to make their way over average impediments, the irresistible passion will be enlisted on the side of law and order.

The essay on Eloquence, and the recurring comments on the importance of good manners, serve curiously to remind us of the genuinely youthful character of American society, notwithstanding the large admixture of old blood in its composition. "If there ever was a country where eloquence was a power, it is in the United States;" and wherever we find eloquence a power, we may be sure that the community is young, or, at least, that the subjects on which it is exercised are newly made accessible to the orators. Not only can every American make a speech, but many can move their audiences; and all can be moved by the heat of a fine oration to immediate action and self-committal. In an old country eloquence is not a power, because almost all the practical questions that can arise have been discussed so often that every one has an opinion ready formed on more or less reasonable grounds, which the heat of the orator fails to modify permanently; and in like manner orators are chilled when they never have the satisfaction of swaying their audiences effectively; the semblance of heat and eloquence may survive, and give a momentary thrill as pleasing and admirable as a dramatic representation, but an educated audience is almost sure to feel as if the heat were dramatic, a concession to scenic exigencies, not redounding much to the credit of a serious statesman, whose real power depends on quite other means of influence.

Like all eminent Americans, Emerson naturally feels strongly about the national vice of "interviewing," and he proposes a strict rule of social propriety, limiting to ten minutes the time which a complete stranger may claim without encouragement. But notwithstanding its abuses, there is something to be said on behalf of the institution as a method of popular education. A bore, of course, does not see a celebrity at his best, but we can hardly imagine a democracy of

bores waiving the right to try their chance of being the better for entering company above their merits.

So inveterate a quoter as Emerson should not have written on Originality and Quotation without a little exposition of his own guiding principles in the matter; the different manners of annexing extraneous wisdom which he describes do not include that of the writer whose chief delight is to group together concordant authorities for a point of view, and then identify himself with their statement; many persons do this with one favourite author, or with the Scriptures of their creed, but he does so with all the vaguely moral mysticism of a heterogeneous cluster of classics from Zoroaster to Swedenborg. The account of Webster's method of study in the same paper, which is traced to the account of the Earl of Strafford in Southey's *Common-place Book*, seems more likely to have been copied straight from Gibbon's *Autobiography*.

The volume ends with a few pages on Immortality, which do not profess to be conclusive, and, indeed, the subject is one on which a man who has lived long and well may think as he pleases without contradiction. But it is curious, from the scientific point of view, that so many writers should treat the wish for immortality as an evidence for the fact, since the only natural way in which a propensity can secure its own indulgence is by exercise, and the taste for immortality which men attribute to themselves is the very one which they have never been able to strengthen by indulgence.

EDITH SIMCOX.

Angola and the River Congo. By Joachim John Monteiro. In Two Volumes. With Map and Illustrations. (London: Macmillan & Co., 1875.)

THIS is not a journal of geographical discovery, or fresh, far-gathered natural history, or of daring travel. It is much more useful. It is a full and particular description, by a thoroughly accomplished and experienced trade explorer, of the physical geography, economic productions, native tribes, and commerce of one of the richest regions of Africa; of which, notwithstanding that it has been under the dominion of the Portuguese for nearly four hundred years, these interesting volumes are the first systematic and detailed account. Mr. Monteiro is an Associate of the Royal School of Mines, and a practical botanist and zoologist; and he spent many years of searching enquiry into the natural resources and industries of Congo, Angola and Benguela. He is, indeed, an admirable example of the new and growing class of English scientific adventurers and pioneers which is gradually replacing the old effete caste of merchant princes who have already yielded so much of their own inherited vantage ground, more particularly in tropical countries, to the "expert" and pushing traders of Germany; and these volumes are, therefore, a most acceptable indication of an important and hitherto unheeded quickening of English commercial enterprise in South-western Africa. It is much to be desired that English mercantile firms would send out such

men as Mr. Monteiro—Associates of the School of Mines, or experienced officers of the Indian Forests Department—as their agents, into the territories of the Sultan of Zanzibar in Eastern Africa, where a trained explorer might turn almost everything he touched to gold.

The Portuguese possessions of Angola extend from Ambriz, in 7° 49' S. L., to Cape Frio, in 18° 20' S. L. But the furthest point south visited by Mr. Monteiro was Mossamedes, or Little Fish Bay, in 15° 20', the southernmost establishment of the Portuguese; while northward he extended his excursions beyond the Portuguese frontiers to the River Congo, the strong natural limit of the climate, fauna, and ethnology of Angola. The country thus embraced by the Congo, and extending over ten degrees of latitude to Mossamedes, comprises a considerable variety in geological structure, physical configuration, climate, vegetation, and productions, and is the most beautiful and fertile province, and one of the healthiest, of Africa. It is in the highest degree adapted for cultivation and mining, for busy internal traffic and a large sea-borne trade. The coast-line is tame and arid, long sandy beaches alternating with stretches of low cliffs. The littoral downs and plains are dotted with scrubby cactus-like Euphorbias, and weird, gigantic Baobabs, and clumps of Agave and Sansevieria, with here and there mangroves lining the embouchures and oil palms tufting the winding banks of the rivers. Washed by the restless swell of the Atlantic, the boom of its surges for ever thundering against the cliffs, and the ceaseless roar of the rollingsurf-wave ("Calema") as it breaks in dazzling lines of foam on the beaches, give a singularly distinctive character to this desolate region. The spectator is never diverted from the dreadful and depressing monotony of the parched and burning shore by any moving living objects or sounds—by hovering terns, or the cry of the sea-gull as it sweeps past. It presents a complete contrast to the scenery north of the Congo, where hundreds of square miles of brackish or salt-water lagoons, breathing out contagion under a tropical sun, alternate with dense primeval forests where "death lurks in every flower" and wings his shafts with every passing breeze. It is the rock-bound and arid character of the coast which in fact secures to Angola its immunity from the fevers and pestilences of the West Coast, and the soft, transparent air of its forest belt, stretching between the sea-board and the inner highlands. For at a distance of from thirty to sixty miles inland a succession of wonderful changes of landscape and vegetation begins. At this distance a hilly ridge runs along the whole length of Angola into Benguela, and a second succeeds it at about an equal distance, and a third again, from sixty to a hundred miles further, landing us at last, at an average elevation of from 3,000 to 4,000 feet, on the high level of the great central plateau of Africa, which comprises the whole of that vast unbroken continent, from the defiles of the Benne and White Nile, southward to the Cape of Good Hope. These successive elevations are characterised by the most remarkable changes

in the physiognomy of the vegetation; and where the upland forest belt is broken by the streams which from their spring-heads high in the far off mountain glens traverse the breadth of Angola to the sea, no words can describe the glories of the cool pathless groves, and of the long vistas of tropical glades and dells opened up to the view. The notes of innumerable birds are heard on every side,

"Birds lovelier than the lovely hues
Of the bloom wherein they sing."

When the first level above the coast-line is reached, the scene suddenly and magically changes. The Baobabs become fewer, the Euphorbias, Agaves, and Sansevierias disappear, and larger and shadier trees, and tall grass, take their place. As the rise in level becomes more marked, creepers of all kinds cover the highest forest trees, forming exquisite festoons as they spread from tree to tree, and showering down their blossoms on the pebbly rills which spring and sparkle over all these wooded uplands.

Sixty miles inland from Tuco the forest belt is left behind, and we arrive at Bembe on the level plateau stretching away into inner Africa. The oil palm then again becomes abundant, these trees being only found in any numbers on the coast in the vicinity of rivers, and the feathery papyrus. The spare parched grass of the littoral region, succeeded in the wooded mountains by more succulent kinds, attains an extraordinary development in the third or highest region. Gigantic grasses, from five to sixteen feet high, cover densely the vast plains extending towards the interior of Africa. The edges of the blades are so stiff, and so finely and strongly serrated, as to be quite sharp, and if passed quickly over the skin will cause a deep cut, whence one species is called by the natives in Portuguese, "Capim de faca," or "Knife-grass." As snow and ice in northern latitudes, so grasses in interior tropical Africa, for six months in the year, Mr. Monteiro observes, take undisputed possession of the country and actually interrupt communication in many districts.

Mr. Monteiro is a high authority on the subject of the native tribes, and his views will command attention and consideration. But his prejudice against the negro is transparent. To begin with, he devotes page after page to a most cold-blooded and unpalatable account of his smell—"horrible stink"—"a mixture of putrid onions and rancid butter well rubbed on an old billy-goat." He stigmatises the negro also for his "insensibility," "ingratitude," "absence of affection," and "laziness;" and he argues his degradation positively from the fact that he propagates his kind in such a climate as that of Africa. The demand for tropical products is rapidly increasing among the white races; and it is only the negro who can, under white direction, profitably produce them; and it is a little heartless, as well as unwise, to condemn him because he is able to survive the terrible conditions of his necessary and servile existence. It would have been more to Mr. Monteiro's credit if, in his criticisms of the Portuguese also, he had shown more sympathy with their past achievements and glories.

If the Portuguese are sleeping now, they are only taking a necessary rest after centuries of over-exertion, a rest which is their only hope of revival. Like the Spaniards, like the ancient Greeks and Romans—as we ourselves are perhaps doing—they exhausted themselves by their conquests and by their commercial enterprise, which drained the mother country of its best blood. Fortunately this is checked with us by the system of competitive examinations for the public services. But in their time the Portuguese were the greatest and most substantial and enduring benefactors of the human race, for it was owing to them chiefly that the food products of India, and America, and Africa were diffused generally throughout the tropics, and the life of the helpless negroes especially was crowned with plenty. They have certainly earned the gratitude due to those who make two ears of corn or two blades of grass to grow where only one grew before. The greatness of their geographical discoveries, carried out with steady purpose by the State according to the fixed designs and plan of Prince Henry, should not have been forgotten by one who for so many and profitable years enjoyed the hospitality of Portugal, and whose eyes have rested on the memorable spot where Diego Cam first set up the cross-surmounted pillar (Padrões), to mark his discovery of the great River Congo, in 1448.

Mr. Monteiro's chapter on the products of Africa—one of the most useful in his volumes—is chiefly taken up with the description of the Baobab, or *Adansonia digitata*, the latest discovery, and due to Mr. Monteiro himself, of an African production as an article of commerce, and of the greatest importance from its application to paper-making, and also from its opening a new and practically inexhaustible field of native industry:—

"The Baobab or 'Monkey fruit tree' is well known from descriptions as one of the giants of the vegetable world. It rears its vast trunk 30 or 40 feet high, with a diameter of three or four feet in the baby plants, to usually 20 to 30 feet in the older trees. . . . They have been measured of as great a size as over 100 feet in circumference: the thickest trunk I have ever seen was 66 feet in circumference, and was clean and unbroken; without a crack on its smooth bark. The leaves and flowers are produced during the rainy season, and are succeeded by the long pendent gourd-like fruit, like hanging notes of admiration. . . . Millions of these trees cover the whole of Angola, as they do in fact the whole of tropical Africa, sufficient to supply an incalculable amount of paper material for years."

The other principal products of the province are palm-oil, india-rubber, ground-nuts, sesamum, red copal, white gum, ivory, salt, and mala chitt. Mr. Monteiro also gives a graphic description of the *Welwitschia mirabilis*, the oddest wonder of the vegetable creation: but no space is left for it here. The reader must go to Mr. Monteiro's volumes themselves, every page of which, from first to last, overflows with interest and instruction. They afford a complete and accurate account of the resources of an infinitely wealthy but practically unexplored country, and abound with the most striking and enjoyable descriptions of tropical life.

They will be equally welcome to the merchant, the African traveller, and the idle reader by a fireside.

GEORGE BIRDWOOD.

Thómas Saga Erkebyskups. A Life of Archbishop Thomas Becket, in Icelandic, with English translation, &c. Edited by Eiríkr Magnússon. (London: Rolls Series, 1875.)

AMONG the Rolls series announcements it is satisfactory to see that the much-needed *Materials for the Life of Archbishop Thomas Becket* have at length found a place. So competent an editor as Canon Robertson may be trusted to do his work thoroughly and once for all; and we may soon, therefore, expect a complete and trustworthy edition, not only of the Lives of St. Thomas, but of that voluminous correspondence which writers on the subject have hitherto found so bewildering in its confusion. Meanwhile Mr. Magnússon has given us in this volume—unfortunately without a word of introduction—what is so far a new Life of the Archbishop that it has only been accessible, even in the original Icelandic, since the appearance of Professor Unger's edition in 1869, while ten years ago the author of the *Descriptive Catalogue* was seemingly unaware of its existence. Neither the temporary absence of a preface, however, nor the somewhat too scanty number of notes impairs the value of the addition to the already extended cycle of literature which has the great chancellor, primate, and martyr for its centre. What this value is must depend on the sources from which the Saga is taken. So far from claiming contemporary authority, unless the passage relating to Eric Magnússon on p. 22 is a later insertion, the earliest period at which it could have been written is the beginning of the 14th century. This, too, is the date assigned by Unger to the Copenhagen MS. which furnishes him, and apparently Mr. Magnússon, with the text; although the latter speaks of it as "possibly posterior to 1358."

The work being clearly a compilation, the first question that suggests itself is whether it is translated from a single Latin original, or is itself compiled independently from the several biographies to which we shall presently refer. Mr. Magnússon's opinion, so far as it can be inferred from the description of the volume in the official catalogue of the Rolls publications, is that it "is derived from the Life of Becket written by Benedict of Peterborough." As Elias of Evesham, however, says plainly that Benedict wrote "de fine tantum [S. Thomae] et de hiis quae post finem contigerant," this would seem to be true, as regards the present volume which does not include the miracles, only of the account of the martyrdom, which does closely resemble the existing fragments of Benedict. These are contained in the so-called *Second Quadriologus*, a cento of extracts from five different Latin biographies; and, in support of the Evesham monk's statement, they begin with the events immediately preceding the catastrophe. It is true that Benedict's name appears at the head of one paragraph which refers to a much earlier event, viz. Becket's surrender of his archiepiscopal ring to Pope

Alexander at Sens; but the recent discovery of William of Canterbury's complete Life enables us to assign this extract to its real author. The fact is that the Saga is mainly derived, not from Benedict's or any other separate biography, but from the *Quadriologus* generally. Careful comparison of the Icelandic and Latin compilations proves this beyond a doubt; since in page after page may be recognised the same extracts from John of Salisbury, Herbert of Bosham, Alan of Tewkesbury, William of Canterbury, and Benedict of Peterborough, more or less literally translated, and with few exceptions in exactly the same order. But it is not so clear whether the Icelander had the Latin *Quadriologus* itself before him, or only the Norwegian translation of it, printed by Unger in the same volume. At all events he seems to have used the latter, as well as another independent *Thómas Saga*, now extant only in fragments; and the same may be said, too, with reference to the *Speculum Historiale* of Vincent of Beauvais. His other sources of information are not so easy to trace, although here and there are what appear to be reminiscences of Grim, FitzStephen, and others. One *Life of St. Thomas*, however, is distinctly named, and it is not only a Life otherwise unknown, but its author, "Prior Robert of Cricklade"—or, as it is in the Icelandic, "Cretel"—has never been counted among the hagiologists. To digress for a moment—as the English version is supposed to give what is, and not what ought to be, in the original—we venture to doubt whether "Cretel" should be translated into "Cricklade," or, as occurs further on, "Orneham" into "Evesham," however demonstrably erroneous. The proper place for such corrections is a note or, at least, a bracket. Be this as it may, Robert of Cricklade, prior of St. Frideswide's, Oxford, and author of an abridgment of Pliny's *Natural History*, is clearly intended. Sir T. D. Hardy's assertion that he "certainly died before Becket" is disproved by his appearance in Benedict's *Miracles of St. Thomas*. He there tells in a letter to Benedict how he was healed at the tomb of the saint of chronic ulcers in the leg, resulting from an accident in Sicily twelve years before. This letter appears, and that more fully, as Robert of Cretel's in the Saga, where, too, other miracles are given on his authority which are not included by Benedict. As he became prior about 1141, he must have been an old man at Becket's death at the end of 1170; and his *Life of St. Thomas*, therefore, was most probably written too soon after the murder to be otherwise than independent. Although it is only three times directly appealed to in this volume—viz., for the account of Becket's escape from drowning (p. 32), the character of Archbishop Theobald (p. 36), and a very interesting story of Becket's piety when chancellor (p. 50)—it is probable that the greater part of what is new in the Saga, as well as of what appears to come from known authorities other than the *Quadriologus*, is from the same source.

But, wherever he got his additional matter, the Saga-man has worked it into the *Quadriologus* with some skill. His style is simple and graphic, and altogether an improvement

on that of the Latin authors. The speeches especially, many of which are changed from the third to the first person, and expanded, curtailed, or pieced together at pleasure, are admirable, and even the moralisations do not degenerate into the solemn twaddle of Herbert of Bosham. On the other hand, he makes a sad mess of the dates, occasionally confuses the order of events, and carefully excludes whatever might appear derogatory to the character of the hero. The story varies most from the received accounts in the earlier part of the volume. The dream of the future martyr's mother—nothing is said, by the way, of her alleged oriental origin—and the pretty story of the Virgin's favour to him as a scholar at Paris, may be passed over as of no historical importance; the former, too, is told much in the same way by Grim and others. But it is something new to read that it was as Richer de l'Aigle's secretary that Thomas first appeared at court, that he fled thence after two years [1142] "for that one reason, that he might not see the evil deeds of the lay powers against the Church," and that after fifteen years of service with Archbishop Theobald [1157] he again entered "the kingly court," not immediately as chancellor, but in the "simple service" of chamberlain, "to keep watch of the king, when he sleeps as well as when he sitteth in his seat." The last statement, inasmuch as it breaks the suddenness of the archdeacon's rise, has something in its favour; but the lateness of the date is against it, and the office, too, was hardly one held by clerics, but by knights of the class of those notorious "cubicularii" of King Henry, Fitzurse and his comrades. Perhaps, however, the most important addition is the story of Becket's formal election to the archbishopric at London. This is so full, graphic, and circumstantial that it can hardly be a merely fanciful expansion of the ordinary accounts, but must have come from some one who was present. The solemn and unreserved absolution of the primate-elect from all future responsibility to the crown for his conduct as chancellor is strongly insisted upon, more so than even by Grim—a point of some value in its bearing upon the subsequent dispute as to the extent of the release. There is a still greater difference between the Saga and the Latin authorities in the history of the first open quarrel between the king and the primate at the council of Woodstock in 1163. The real nature of the tax, which the latter there refused to pay in the form demanded by Henry, has never been fully explained; although Mr. Stubbs in his *Constitutional History* gives good reasons for identifying it with the Danegeld. To quote the Icelandic account would trench too much on our remaining space; but it is so far unfavourable to Thomas that instead of his appearing, according even to Canon Robertson, as "a sort of Hampden" in defence of the rights of the people, it is a tax levied only on church property that provokes his resistance. When Mr. Magnusson's preface appears, we may expect to see the question argued at length; but, at present, his note that the Saga account "must be taken as representing the true history of the tax"

seems (as is the case with some others of his notes) rather more strongly worded than appearances warrant. Between this beginning of the long controversy and its tragic issue seven years later there is not much of real value in the Saga, except two or three interpolated letters, which is not to be found in one or other of the Latin Lives. The same, too, may be said generally of the martyrdom. But, although the *Quadrilogus* is here also closely followed, there are some interesting variations and additions. Thus, on the first entry of the knights into the palace, contrary to Benedict's "salutati a nonnullis . . . resalutatis eis," the Saga reads, "they give no heed to the greetings that some give them;" and, again, in one of Thomas's answers to Fitzurse, Benedict's "God knows I saw you there" is supplemented by "and you saw the letter which was framed there for the protection of our goods far and near." It is curious, too, that a part of the colloquy between the archbishop and the knights is transferred to the day after the former's first arrival at Canterbury on his return from exile, the knights who opposed his landing acting as disputants in place of Fitzurse and the rest. The account of the actual murder, besides containing what Dean Stanley calls "the common mistake" of making the archbishop kneel at the altar and Grim act as cross-bearer, is chiefly remarkable for the part taken in it by that "devil's limb" Ranulph de Broc and Robert, his brother. Both of these are represented as thrusting their swords into the murdered man's skull and scattering his brains on the pavement, an act which Benedict assigns to Brito, Herbert doubtfully to Robert de Broc alone, and others to Hugh Manclerc; and, not only so, but the words of the exclamation, which Benedict puts in the mouth of Brito, are divided between the two.

To conclude, the somewhat archaic style of Mr. Magnusson's English version suits itself well to the original, and, though not always consistently followed out, reads in general naturally enough. There are some queer phrases, however, such as "the archbishop robed in his *accoutrements*" (p. 483), which might easily be improved, besides occasional faults of another kind, as "*grá-múnka reglu*" (p. 316), translated "the rule of Grey-Friars" (Franciscans), instead of "Grey-Monks" (Cistercians), a very different thing. If, too, Mr. Magnusson had read the *Quadrilogus* more carefully he would hardly have rendered (p. 548) "*Sumir hlaupa til hestanna*" by "some [*i.e.* of the murderers] ran unto their horses:" plunder, not flight, being their object, they ran to "the horses," *i.e.* the archbishop's noted stud. The suggestion (p. 136) that the "great church consecration at Westminster" by Becket in 1163 must refer to St. Stephen's chapel is stranger still. "Westminster" is simply a mistake of the Icelandic compiler, easily accounted for by his speaking in the same breath of the translation of Edward the Confessor. The church was really Reading Abbey, as is proved not only by the corresponding passage in the *Quadrilogus*, but by the statement in the Saga itself that it was the burial-place of Henry I.

GEORGE F. WARNER.

Our Laws and Our Poor. By Francis Peek. (London: John R. Day, 1876.)

"A PRISONER was receiving his discharge from the governor, who had, during his incarceration, enforced hard, remunerative occupation, and now, on the man's leaving, explained his reasons for doing so. 'Do you mean to say,' said the prisoner, 'that I have earned so much towards your salary?' 'Yes,' said the governor, 'you have earned for the gaol nearly double the cost of your keep, and so much for me for keeping you at work.' 'Then you shall never see me here again,' said the man with excessive annoyance."

We quote this passage at once from Mr. Peek's chapter on the "Just Principles of Punishment," not merely because it is a good anecdote, but because it contains an important statement, which should be brought to the front as much as possible. If it can be relied on, it certainly supports the argument in favour of restitution as the true principle which should guide penal legislation. But Mr. Peek does not give us the name of the prison where it took place, and in the same way omits the name of the prison in the United States which pays 5,000*l.* a year to the Government out of the profits of the convicts' labour. He appears, so far as we have been able to test him, to be an accurate and careful writer, and we are glad therefore to find him convinced that there will be no difficulty in making our criminals self-supporting. We had come to the conclusion that this was not likely ever to be possible, except by an interference with ordinary trade which, in England at any rate, would not be endured. Our prisons, we suspect, will never be allowed to sell articles the product of skilled artisans in their respective crafts in open market, and without doing so we cannot see how convict labour can be made really self-supporting. But we shall be only too glad to change our opinion if so very much better an one as that of Mr. Peek can be supported by trustworthy evidence. For we go the full length with him of saying, that (supposing the difficulty before alluded to of the jealousy of the outside trader to be once got rid of), the true principle should be that a man shall remain in prison "till he has repaid what he has stolen, as well as the cost of his living."

But, to turn to the book itself, we have nothing but good to say of it. It is short, to the point, clear, and evidently the work of a man whose head and heart are both in what he is about, and who is capable of indignation and burning zeal, and not ashamed of them. We must own to a weakness for this rare quality in these days. We are really glad to meet with a writer who will own that he is humiliated and pained in the depths of his heart at having to record that eighty-three deaths happened in London in one year, which juries found to have occurred through starvation. We approve his dedication to those "who bear on their hearts the woes of their fellow-men," and trust his work may attain the object for which it was written, of adding "some recruits to the militant band of those who think, and feel, and work for others."

Mr. Peek "fears his book can claim but little literary merit." Let him rest contented. It has quite as much of that as is needed, and something better besides; moreover, it has the great merit of being admirably printed on excellent thick paper, and is altogether a little volume which it is a credit to have produced, and is likely to do its work well.

Not that there are any new views in the six short chapters into which the book is divided, the last of which, "Just Principles of Punishment," we have already commented on. The suggestion in it that a thief should be imprisoned till he has repaid the value of what he stole, as well as his keep, is the most advanced opinion which Mr. Peek has put forward. And this is an undoubted merit in such a book, which is too short to allow of a thorough examination of any large subject. We don't want startling theories, but to be kept abreast of the best which has yet been thought on the subjects of pauperism, the dwellings of the poor, boarding-out, &c., and this is just what Mr. Peek has done for his readers. But he makes his points well, as, for instance, where he is asserting that amongst the more uneducated classes the law of the land speedily becomes the law of conscience (pp. 11, 12). We wish we could altogether agree with him, but here again are only too glad to hear reasons in arrest of our own judgment from so competent a witness, and are ready and willing to change our opinion for this better one on good cause shown.

The writer adds his very emphatic testimony to those of a crowd of witnesses, on the evil influences of the Poor-law, or perhaps we should say of its present administration. Indeed we are beginning to hope that the purblind government of the present guardians, and especially their heedless and reckless mingling of the respectable poor with the vilest vagrants in the wards and sick rooms of the workhouses, is rapidly bringing their rule, and the system they have administered, to an end. The subdivision of the present unions and parishes for purposes of administration must be, as Mr. Peek and all other trustworthy observers urge, the first step in the necessary reform. Without such a subdivision, no proper discrimination can be exercised over the relief given. Without such discrimination the Poor-law is not only worthless but mischievous.

Every writer on these subjects must face the question of the liquor traffic, and Mr. Peek has done this in his chapter on the "Dwellings of the Poor in Towns." And here again he is a bold and decided reformer. He goes so far as to denounce the permission to gin palaces and public houses "to throw their fascinating glitter into the streets up to 11 or 12 o'clock, when every other shop is closed," as a "grievous curse, and a sad mark of cowardice and want of patriotism on the part of our politicians." We trust he may be in the House to strengthen the hands of those who will have to fight this battle when the next bill on the licensing laws comes up for debate.

But the most valuable part of the book is that devoted to the treatment of pauper orphans in our workhouse system. Mr. Peek's position as "chairman of the Society

for the Boarding-Out of Pauper Orphans" has of course given him rare opportunities for observing the system, and he speaks here with authority. The pathetic story which he tells (pp. 72-73) of the poor child who came back to the workhouse and died because they "had scorned her so" in her first place, is too long to insert, but points his moral admirably. He deals with great fairness with, and does justice to, the district schools, but at the same time entirely justifies the objections which have been urged against them in Mrs. Nassau Senior's much criticised report, and elsewhere. He shows that the average cost of a child in these schools is at least 12s. a week, while they can be boarded out under efficient supervision for half that sum. And, while admitting that separate schools for orphans, with industrial training, would be a vast improvement on the present system, he gives the most decided preference, founded on large experience, to the boarding-out system. Under Mr. Goschen's order it is scarcely possible that it should be abused, and as there is practically no limit to the number of suitable homes ready to receive pauper orphans, we should hope that the time is at hand when they at least may be delivered from the dead hand of the workhouse system. We wish Mr. Peek and his fellow workers all success in their patriotic efforts for this end.

There is one criticism with which we must conclude. Mr. Peek's appendix occupies a third of his book. But nobody reads an appendix (except conscientious reviewers), and consequently much very valuable matter, such as that on the convict gang system, and the boarding-out system, will not get their fair share of attention from his audience. Both might have been absorbed in the principal text with benefit to the book, and we are sorry that this should not have been done.

T. HUGHES.

A History of English Dramatic Literature to the Death of Queen Anne. By A. W. Ward, M.A. (London: Macmillan & Co., 1875.)

THIS is a work of robust scholarship, sustained throughout by a sincere and strong love of literature. Fragments of the history of our drama have come to be written from time to time in another manner than that of Mr. Ward. When a poet is fortunate enough in the course of a century, or two or three centuries, to find a *lover*, who follows him, and hangs upon him, and gets by heart the meaning of each of his glances and gestures, his tricks of lip and eye—then we learn the secrets which only a lover can divine. Mr. Swinburne's essay on "John Ford" is a piece of this lover's criticism. Such criticism is necessarily occasional, and we may congratulate ourselves upon the fact that it is so; for our average human nature cannot long "burn with a hard gem-like flame," cannot long maintain the ecstasy. A stout octavo of lover's outpourings, uttered with every dithyrambic fine excess, would drain dry our feeble source of sympathy, and we should turn for refuge and support to the cynic—"der Geist, der stets verneint"—who ever lurks helpfully within us. Mr.

Ward is a Professor and not a lover; hence the distinction and the excellence of his book; or if a lover for once, in presence of the burly personality of Ben Jonson, still a lover undivested of academic cap and hood, and capable, in midst of his just homage, of entering on the processes of division and definition.

This is quite as it should be. A series of careful, discriminating, judicious studies is that which we ought to look for in a great undertaking like that of Professor Ward. To conquer his immense task the writer was obliged to rely for success, not chiefly on moments of finer vision, and exquisite enjoyment, but rather on energy of will and rectitude of judgment. Criticism, such as this, animated by a real love of literature, while it strongly and wisely adjudges praise and blame, has a special value for us at the present time. Mr. Ward is not a mere scientific observer and classifier of the flora and fauna of a country and an age; he is, in the etymological significance of the word, a *critic*—a discernor and a judge. If he adds to contemporary criticism no new organ of discovery, no new nerve of sensibility, yet we may be grateful to him for a large and substantial service, and recognise in him a worker who is laborious in acquisition of facts, instructed, conscientious, strong, and, in the main, right in judgment, clear in statement, not cold or feeble in sympathy, and possessed of the rare quality—good sense.

Mr. Ward comes to his task equipped with manifold eruditions. His acquaintance with German critical studies of the English drama is considerable; and that it should be incomplete is not a high crime or misdemeanour. With American contributions to Shakspeare literature, on the other hand, he seems very insufficiently acquainted. The word of qualified commendation bestowed upon Delia Bacon's eloquent volume of madness with a method in it is not undeserved. But America has something better to show than the fine insanity of Miss Bacon. With reference to *Henry VI.*, *Troilus and Cressida*, *Romeo and Juliet*, Mr. Ward would have done well to consult R. Grant White's edition of Shakspeare (1861 and 1872); the editorial work of Verplanck, and Hudson's edition of 1856, together with the commentaries of Hudson (1848 and 1872), seem to be unknown to him. It is to be regretted that the type of a portion of Mr. Ward's History has been so long set up—perhaps for some good reason of which I am not aware—that Furness's *Macbeth* (1873) reached the writer too late to be made use of, and, strange to say, also Furness's *Romeo and Juliet*—dated 1873 by Mr. Ward, but actually published more than four years ago. Similarly, none but the earliest papers of the New Shakspeare Society had been seen by the writer, and the absence of any notice of such facts as those ascertained by Professor Ingram in his paper on the weak-ending test gives one an uncomfortable sense of Mr. Ward's Shakspeare studies being already, at the moment of publication, a little out of date.

The chapter which treats of Shakspeare is, indeed, not the most valuable portion of these volumes. Here Mr. Ward, unwilling to repeat aesthetic commonplaces, or timid in

venturing to set forth new views, contents himself in the main with presenting a summary of facts and opinions—convenient, but adding nothing to our knowledge—on each of the plays of Shakspeare, attention being chiefly directed to the question of chronology, and the question of sources. Mr. Ward cites authorities without always distinguishing the points upon which his authorities are strong or weak, and sometimes he manifests a tendency—noticeable in prudent persons who have not investigated for themselves the evidence of conflicting opinions—a tendency to avoid pronounced views, and to attain a “safe” position by striking a balance, or effecting a compromise between rival authorities. Such “safety,” though it has the appearance of strength, is real weakness. That a critic ordinarily so trustworthy as Mr. Ward should have his doubts about the double authorship of the *Two Noble Kinsmen* is conceivable. But that he should have escaped conviction in the matter of *King Henry VIII.*, after reading Mr. Spedding’s paper—confirmed as Mr. Spedding’s theory has been by every subsequent test—passes comprehension. Intelligent concurrence with Mr. Spedding’s views I had come to look on as a necessity in the case of every well-qualified Shakspeare scholar; and it is a trial of faith to be now forced, by Mr. Ward’s dissent, to re-examine one’s test and symbol of orthodoxy. *Julius Caesar*, it may be noted, is assigned considerably too late a position among the plays, and should be put back, as the style indicates, and as other evidences concur in proving, near *Hamlet*, and not improbably before *Hamlet* in its latest form.

But undertaking so great a task as that of tracing our dramatic literature from the earliest time to the age of Queen Anne—and this with no predecessor of note except Mr. Collier in his useful but jejune treatise which reaches only to the age of Elizabeth—it was impossible that Mr. Ward could perform every part of his work equally well; and he has performed none of it ill. His special merit is, that he has read the works of each of our principal dramatists with his own eyes, and with a view to form independent judgments, first upon each particular play, then upon the total work of the writer and the special characteristics of his genius, and lastly upon the character of the period to which the writer belonged. In the chapter upon Shakspeare’s predecessors he indicates the special gift of each to the development of our early drama—the brisk and vivacious dialogue of Lyly; the breath of passion, human yet almost superhuman, breathed into dramatic poetry by Marlowe, his “mighty line” growing graceful as well as great before the close; Peele’s homely humour in the *Old Wives’ Tale*, his variety of imagery and vivacity of fancy; the feeling of Greene for idyllic beauty, the air of country freshness about his plays, and his “winging the feet” of the English dramatic Muse, his bestowal of freedom and lightness on her movements. Greene’s merits, in the opinion of Mr. Ward, have been as much underestimated as those of Peele have been overvalued. He loves in the plays of Greene “that air blown from over English homesteads and English meads,

which we recognise as a Shaksperian characteristic, and which belongs to none but a wholly and truly national art.”

Shakspeare’s later contemporaries and successors are treated in several detailed studies. Ben Jonson receives ninety pages, Beaumont and Fletcher about one hundred. After a biographical notice, the critic proceeds deliberately from play to play, censuring each (in the old sense of the word *censure*), dealing out critical reward and punishment; finally he takes a survey of the general characteristics of the dramatist. Towards Heywood, notwithstanding the attraction of “a pious though perhaps apocryphal bond,” Heywood’s relative is strictly judicial. While allowing Heywood’s modesty and moral worth, his power over dramatic situations, his portion of wit, and his exquisite pathos, Mr. Ward refuses to see in him, with Charles Lamb, a “prose Shakspeare.” The appreciation of Webster’s merits is less complete than that of Mr. Gosse in his loving study of Webster in *Fraser’s Magazine*, to which no reference is made by Mr. Ward. There is a considerable agreement between the estimate of Chapman given by Mr. Ward, and that of Mr. Swinburne’s recent essay; but the following passage may be read with interest in contrast with the very different view presented by one who is himself a fellow of the guild of poets to which Ford belonged. Mr. Ward writes judiciously not lyrically; but he is neither cold nor unmoved by the genius of Ford. In addition to the ethical vice in Ford’s work it suffers from an artistic defect; so laboriously does Ford construct a situation which will convey a spasm to the heart, that the artifice is detected, and the heart escapes free; unless we go forward and deliver ourselves up with eager desire to the agony, we may, if we choose, remain frigid and incredulous:—

“The strength of Ford lies in the intensity with which his imagination enables him to reproduce situations of the most harrowing kind, and to reveal by sudden touches the depths of passion, sorrow and despair which may lie hidden in a human heart. That he at times creates these effects by conceptions unutterably shocking to our sense of the authority of fundamental moral laws, rather betrays an inherent weakness in his inventive power than adds to our admiration of it. The passion of Juliet is as intense, and the sympathy excited by her fate as irresistible, as the guilty love of Annabella and the spasm of pity which her end produces in us; and the horrible nature of the plot is therefore not of the essence of the emotions which the tragedy is intended to excite. The character of Bianca is a subtle psychological study—subtle as the analysis of a possible disease. In passages of pure tenderness, such as those of Penthea’s dying sufferings and Eteoclea’s devoted affection, Ford has few equals; yet it is not so much in these scenes as in those where the ragings of passion alternate with sudden touches of thrilling sweetness that his power is most exceptional.

“It is necessary in conclusion, before parting from this real though limited genius, to say one word—which must, of course, not be understood to apply to all his works. There is none of our dramatists who has so powerfully contributed to unsettle, in the minds of the lovers of dramatic literature, the true conception of the basis of tragedy. The emotions are not purified by crea-

‘Sweeten’d in their mixture
But tragical in issue,’

so long as the mixture remains unharmonised,

and the mind is perturbed by the spectacle of an unsolved conflict. A dramatist who falls short of this, the highest end of tragedy, cannot lay claim to its noblest laurels. The dramatic power of Ford is, therefore, as incomplete in its total effect as it is fitful in its individual operations, and

‘It physics not the sickness of a mind
Broken with griefs,’

nor confirms that wealth of soul which seeks one of its truest sustenances in perfect art. It excites, it perturbs, it astonishes, it entrances; but it fails to purify; and, by purifying, to elevate and strengthen. Let those who may esteem these cavils pedantic turn from Ford to the master-tragedians of all times, and they will acknowledge that Aristotle’s well-worn definition still remains the truest test of the supreme adequacy of a tragic drama.”

To no dramatic writer does Mr. Ward do more ample justice than to Jonson. Indeed he errs upon the side not of undue, but of misdirected admiration. In spite of his efforts to demonstrate the contrary, it is impossible in many of Jonson’s personages to see real dramatic characters; the traditional view of criticism, that they are rather embodied humours and abstractions, cannot be set aside. But one rejoices to hear all that is said by Mr. Ward in honour of the masculine strength and worth of Jonson’s personal character and his high aims as an artist. Towards Puritanism the historian of the drama is neither hostile—notwithstanding a strong temptation to the contrary—nor unduly favourable. He perceives that, apart from the Puritan movement, the drama must have declined through inherent vices, both ethical and artistic, in the later Elizabethan playwrights. And when once more the drama apparently resumed its interrupted career in the Restoration age, it was really a new drama—an imported plaything of the Court, and of persons of pleasure, but no longer the old national pastime of the English people.

Once more in our own day a movement seems to have commenced to restore this form of poetry. It is to be feared that “the something that infects the world” still haunts us, and will not permit frank enjoyment of the spectacle of human passions and human follies. We must either have found, or have ceased to be in search of a faith—a doctrine on which to shape our lives, before we can heartily give away our soul and senses to delight in the loves, hatreds, jealousies, fears, vanities, whims of individual men and women presented on the stage.

EDWARD DOWDEN.

The Dwale Bluth; Hebditch’s Legacy; and other Literary Remains of Oliver Madox-Brown, Author of “Gabriel Denver.”
Edited by W. M. Rossetti and F. Hueffer. (London: Tinsley Brothers, 1876.)

THE results of the brief literary life of the author of *Gabriel Denver* illustrate one not uncommon phenomenon, while they are an exception to another. The son of an historical painter, this wondrous boy (for he was but twenty when he died) was an instance of the not unfrequent union of pictorial talent with rare gifts of literary description. Precocious as a child, he had never, say his biographers, up to the time

of his death, "so much as left for many weeks together the shelter of his paternal roof." Only for a couple of years before he entered his "teens" does he seem to have attended even a day-school. Yet his work exhibits a lively negative to the saw that "home-keeping youths have ever homely wits;" and, whether we examine his extraordinary juvenile water-colours, or study the romances into which, more than into his paintings, he threw inherited "qualities of prompt, solid, realistic invention, and dramatic force and directness," it is impossible to help marvelling at the breadth of his observation, the keenness of his eye for scenery and natural forms and objects, and the retentiveness with which he husbanded for use, as occasion served, the sights he saw and the facts he noted. At sixteen, or thereabouts, after singular successes in water-colour painting, he wrote the *Black Swan* as it is given in the second of these volumes, the original draught of his *Gabriel Denver*, which was published in 1873 by Messrs. Smith and Elder. He had thought it out (and those who take the trouble to read it will be struck by its strong imaginative power and sustained force of passion) when he was yet but fifteen. Like an Aeschylean drama in its limited *dramatis personae*, the *Black Swan* has but three actors on its scene (which is mostly the burning wreck of a Tasmanian emigrant ship), a strong-willed half-educated settler, his unloved desperate wife, and the girl whom Gabriel Denver idolises, and who clings to him in life and death with a sort of mesmeric fascination. There are some bits of this extraordinary tale, e.g. Gabriel Denver's dream, from which he wakes to a gradual discovery of the ship being on fire (his jealous wife's doing), and that wife's previous overhearing Gabriel and Laura's love-making upon the deck, while they remain as utterly unconscious of her presence "as a bird is of a lynx which is hidden in the foliage, waiting for a spring;" or again, in the crisis of the *Black Swan's* fate, the description of the way in which fire and water clear away all the live figures from the burning deck, except a trio "physically held together," as the author puts it, "by the ties of passion, the hatred and love which entangled them mentally," which must be owned to be of grand conception; and the phenomena of the ocean, on which they drift in an open boat for three or four days, in its rest and its disturbance, as well as of hunger and thirst in their gradually developed stages, betoken a conscientious study of records of like adventures, not always to be found in young authors of rich imagination. The writer of such a tale may have resolved to forsake the brush for other motives than "some restive idiosyncrasy" forbidding him "to tread the paternal vestiges." Perhaps he felt a constraining sense that the canvas fails to tell a whole tale with the breadth and detail and ample verge of the written romance. Anyhow, he dedicated himself to literature.

The *Dwale Bluth* (a Devon synonym of the deadly nightshade) arose out of a five weeks' visit to Lynmouth and its environs in 1871, and shows, *inter alia*, the grasp with which young Madox-Brown fastened

upon a congenial subject. The weird region of the Yeth-hounds, the Dartmoor legend of the Logan stone, "Tanta rabob's Huxen, or the Devil's ankle-blade," and the tradition of a family bold and mad enough to cherish an ancestral dwelling beneath the latter, furnished him with a theme sufficiently full of loves and hates, and marriages and misadventures, to supply ample food for a thrilling tale of wonder and terror. Into this tale the aspiring author throws two ingredients unmeddled with by him hitherto—dialectic peculiarities, and a quasi-comic element. When the last baronet but one of the Serpleton race dies, the Dartmoor folk said "Dang ma buttons nif Setten's nainself daunt warnt ter bā shut on un avoer yule-tide" (p. 46); and there is humour as well as speech-needing-an-interpreter in the Serpleton housekeeper's retort on a pert maid, who said she was "just as the Lord had chussen ter mak her, naught else." "More's th' pity! A' must a' beed cruel hard up fer summat ter dew th' marn, squandering a's hendywerk on a Grizzle-de-Morndy like ter thicker!" (p. 103). For a comically-conceived character, we commend that of Oliver Serpleton, the absent book-worm, clerical (or rather unclerical) brother of Sir Geoffrey Serpleton, the butt and sport of the little gutter children of his uncongenial cure of Mortyard Torin, albeit the author of an unfinished natural history of Devonshire, and a naturalist of acute observation, though the merest child in the ways of the world. On this worthy, bereft of his really better half, devolves the rearing, alone with his own daughter at Serpleton, of Helen, the heroine of the story, the only child of his wandering brother and his sometime gipsy bride. Allowed to run wild, with the blood of both parents to foster the influences of the *genius loci*, and the uncle's dreaminess to overlook the child's natural recklessness, Helen leads a life in the woods and rocks—a sort of daughter of the mists—which, as well as the thunderstorms of Devonshire (locally called "conjuring times," p. 154, note), Mr. Madox-Brown describes with lively exactitude. One of her most ill-starred rambles with her familiar cat introduces her, with almost fatal consequences, to the *Dwale Bluth*, or *Atropa belladonna*; and the eating of its berries, contrary to her uncle's warning, wellnigh cuts short a life prolonged to worse purpose, and not even afterwards unconnected with the baneful "craze-bloom." At the close of the tale, so far as its author finished it, we find Helen—the supposed widow of one Thurlstone, of Watersmeet, who had gone to Australia—with the "dwal flewrs till her hair," seated under the topmost crag of the Castle Rock, near Linton, and lavishing reciprocated love on her cousin, Arthur Haenton, a blind poet, whom she had loved before her marriage with the master of Watersmeet. Upon them comes unawares the dead-alive husband—an intensely tragic situation, on which our only criticism shall be that Thurlstone's eavesdropping in this instance seems to resemble and to be a reproduction of Dorothy's unseen watch on Gabriel and Laura's love-passages in the *Black Swan*. The unwilling wife follows her lord to a hated home, as the alternative

to his taking summary vengeance on her helpless lover, who wanders homeward in a maddened despair; and when, ere long, his love strangles herself in her long "dwal flewr" ornamented hair, feels his way to her grave, and poisons himself with the berries of her fatally favourite plant.

Enough has been said of two of Oliver Madox-Brown's romances to guarantee the readableness of the third, *Hebditch's Legacy*, though we do not think it as clearly-drawn or as attractive. This may be due to a more tangled plot and more shadowy characters. Perhaps, too, chambers in Clifford's Inn and barracks and balconies at Rochester present a worse field for romance, and the appetite fails for the romance of will-cases. Madox-Brown's conscientious editors have printed enough of his prose and poetry to assure us that, had his life not been cut short in its very flower, he would have poured forth richer and more perfect fruit of a rare and teeming fancy. Even the delirium stage of his fatal illness, blood poisoning, was an incessant forge of romance and tragedy. And that there must have been a germ of social and conversational charm about this early-taken life may be inferred from the touching memorial verses of his friend, Philip Bourke Marston (pp. 21–30). JAMES DAVIES.

MINOR POETRY:—NEW EDITIONS.

Goblin Market, The Prince's Progress, and other Poems. By Christina G. Rossetti. New Edition. (Macmillan and Co.) This volume, not by any means an over-thick one, must be taken as the final collection of the poems hitherto published by the greatest living poetess of the Anglo-Saxon world. Miss Rossetti's literary career began, as some of our readers may recollect, as far back as the time of the publication of the *Germ*, wherein, signed with a pseudonym, will be found first drafts of "Dream Land" and other delectable lyrics. Her next appearance was at the publication of *Goblin Market* in 1862. *The Prince's Progress* followed in 1864, and *Sing-Song* in 1872. The present volume comprises the contents of the volumes of 1862 and 1864, rearranged and slightly revised, with not a few entirely new poems, which are likely to be overlooked by all but deliberate students, from the fact that they are hidden away with the rest without any word of warning. Yet careful study will be rewarded by the discovery of some true jewels of song, little opals full of golden mystery and rainbow colour. Here is one entitled "Bird Raptures:—"

"The sunrise wakes the lark to sing,
The moonrise wakes the nightingale.
Come darkness, moonrise, everything
That is so silent, sweet and pale,
Come, so ye wake the nightingale.

"Make haste to mount, thou wistful moon,
Make haste to wake the nightingale:
Let silence set the world in tune
To hearken to that wordless tale
Which warbles from the nightingale.

"O herald skylark, stay thy flight
One moment, for a nightingale
Floods us with sorrow and delight.
To-morrow thou shalt hoist the sail;
Leave us to-night the nightingale."

Miss Rossetti has evidently lost none of her marvellous lyric freshness, but some of her newest pieces show a little less care for the perfection of form than she used to display. Her earliest lyrics, such as "Dream-Land" and "At Home," were the works of an artist whose intimate instinct for form instructed her beyond fear of technical failure, but now her music is occasionally marred by

metrical discords. Where, however, there is so much to be thankful for, it is ungracious to complain. We will rather quote a beautiful sonnet, in which, certainly, there is no fault, technical or otherwise, to complain of:—

"AUTUMN VIOLETS.

"Keep love for youth, and violets for the spring:
Or if these bloom when worn-out autumn grieves,
Let them lie hid in double shade by leaves,
Their own, and others dropped down withering;
For violets suit when home birds build and sing,
Not when the outbound bird a passage cleaves;
Not with dry stubble of mown harvest sheaves,
But when the green world buds to blossoming.
Keep violets for the spring, and love for youth,
Love that should dwell with beauty, mirth, and hope;
Or if a later, sadder love be born,
Let this not look for grace beyond its scope,
But give itself, nor plead for answering truth—
A grateful Ruth, though gleaming scanty corn."

If the luxurious combination of thought, colour, and music be the essential characteristic of poetry—and surely it is—then no writer was ever more undoubtedly dowered with the poetic faculty than Miss Rossetti. Nothing but the limits of her power confine her excellence; within her own field she is as exquisite and as inspired as a poet can be. To expect more were to claim from the throat of a nightingale the full gamut of the violin.

Edwin the Fair. Isaac Commenus. By Sir Henry Taylor. (Henry S. King and Co.) *A Sicilian Summer, St. Clement's Eve, with the Eve of the Conquest, and minor poems.* By Sir Henry Taylor. (Henry S. King and Co.) Sir Henry Taylor is the veteran of English poetry. He has stepped into the place left vacant by the death of Mr. Procter, and it is a reminder of the advanced age of the century to reflect that now no English poet of high rank remains whose birth was in the seventeen hundreds. If we remember rightly, however, the author of these dramas scarcely avoided the last century, being born, like Heine, early in 1800. It takes us back into the dim past, too, to recollect that one of these poems, *Isaac Commenus*, was published only three years after Byron's death, and when its author was by no means extremely young. Precocity, rapidity, and jejune haste have never been characteristics of Sir Henry Taylor. Appearing as an author when he was twenty-seven, he has allowed a long period to elapse between the appearance of each of his successive works. To *Isaac Commenus* followed *Philip van Artevelde*, a drama of quite exceptional vigour and shapeliness, which raised his name at once into eminence, and which has retained it there. It came out in 1834. The great promise of this book he has never truly fulfilled. *Edwin the Fair* was received respectfully, but coldly, in 1842. *The Eve of the Conquest* followed in 1847; it is a narrative poem in blank verse. The public slipped away from its poet, and he lacked the flexibility that could adapt itself to changing times. His two last dramas, *A Sicilian Summer*, 1850, and *St. Clement's Eve*, 1862, reprinted here among the rest, made hardly any impression at all. The reader who examines these plays now, side by side, will be inclined to wonder at the gradual descent of popularity; but he will remember the progression of taste. Something more naive, more realistic, and at the same time more charming is required than Sir Henry Taylor is able, or probably would wish, to give. His dramas are always strong, intellectual, and clear; the plots, a little heavy, perhaps, roll slowly and serenely on to an expected and most salutary ending. His style has no surprises, his fable no shocks for the reader; all is lifted into a severe but not pedantic atmosphere of gentlemanly feeling and action. He is least of all mouthy or hysterical; as Mr. Swinburne said of him in a fine passage—which, by the way, we fail to find in his collected *Essays and Studies*—his Muse has brought forth none but male children. The songs and lyrical passages in his plays are astonishingly hard and

dry. Indeed all his merit rests in the sententious gravity and fulness of his blank verse. Of the hard quality and somewhat iron ring of this, these lines may give a typical example. They are taken from the second act of *Edwin the Fair*.

"Rocks that beheld my boyhood! Perilous shelf
That nursed my infant courage! Once again
I stand before you—not as in other days
In your gray faces smiling—but like you
The worse for weather. Here again I stand,
Again, and on the solitary shore
Old ocean plays as on an instrument,
Making that ancient music, when not known!
That ancient music, only not so old
As He who parted ocean from dry land
And saw that it was good. Upon mine ear,
As in the season of susceptible youth,
The mellow murmur falls—but finds the sense
Dulled by distemper; shall I say—by time?
Enough in action has my life been spent
Through the past decade, to rebate the edge
Of early sensibility."

The Infant Bridal, and other Poems. By Aubrey de Vere. A new and enlarged edition. (Henry S. King and Co.) Mr. Aubrey de Vere has shown an extraordinary disregard for popular opinion. It must have become exceedingly clear to him at least thirty years ago that his poetry was never likely to be admired beyond the limits of a very small circle, but the want of interest in his work shown by the public—a want of interest which was fatal to the productive powers of some of the contemporaries of his youth; to Beddoes, for instance, and to George Darley—has been treated by him with singular indifference and disdain. He has quietly gone on publishing volume after volume, from the year 1842 to the present time, and his collected poetical works would doubtless exceed the Laureate's in bulk. The present volume appears to include three previous books, the *Infant Bridal*, which dates originally from 1864; *May Carols*, which appeared in 1867; and *The Search after Proserpine*, published in 1843. With these poems, presumably the best Mr. De Vere has written, before us, it is difficult to understand why, with so much taste, chastity, and ingenuity of style, he has not succeeded more distinctly. Whole passages are admirably written, with the earnest enthusiasm of an ardent scholar and thinker; yet the result is rarely satisfactory, perhaps because the themes chosen are usually hackneyed or uninteresting, and the poet's view of nature lacking in freshness. His model and master is Shelley, and how close the following sometimes is, such passages as this may prove:

"But thou, O Muse, our heavenly mate,
Unclugged art thou by fleshly weight!
Ascend; unbearing my desire
Among the mountains high and higher.
Leap from the glen upon the forest,
Leap from the forest on the snow;
And while from snow to snow thou soarest
Look back on me below:
Where from the glacier bursts the river
With iron clang, pursue it ever;
Where eagles through the tempest break,
Float forward in their viewless wake;
Where sunbeams gild the icy spire
Fling from thy tresses fire on fire."

This is brilliant, and if all were on this level Mr. De Vere would have conquered the public as his master did. But a constitutional timidity and reserve, and the successes of other men, seem to have damped his ambition and checked his audacity. No one would venture to preach audacity to a young writer, and yet, without it, who now-a-days attains to original excellence?

Historical and Legendary Ballads and Songs. By Walter Thornbury. (Chatto and Windus.) There is certainly no lack of poetry in England in this generation. In spite of all that certain critical cynics have said, we affirm that a great deal of most genuine and charming poetry is written now-a-days, and by the younger men too. But would

that these last children of Apollo would consent to learn one little lesson of Mr. Thornbury, who in his turn might learn much of them. They have music, technical finish, and an extraordinary sweetness of style in many cases, a perfume of poetry that reminds one of Firdousi and Hafiz. But alas! what threadbare themes they choose, what tiresome soliloquies they warble forth, what vapid nothings of artificial passion they tear to pieces in their lyric frenzy! Now Mr. Thornbury, on the other hand, has perceived with laudable clearness that one great requisite of poetry is that it should amuse. The young poets will cry out against us for using so Philistine a word as "amuse," but we must retain it. Consider how few poets have lived who have not availed themselves of exciting and entertaining themes. Petrarch is an exception, but then the romance thrown over Petrarch's personal character has always given life to his sonnets; if you write charmingly about nothing, like Cowley or like Ronsard, you find yourself without an audience in the second generation. Mr. Thornbury rivals Goethe in the variety and startling incidents of his ballad-romances; he is full of vivacity and spirit, and his least impassioned pieces ring with a good out-of-doors music of sword and shield. Some of his mediæval poems are particularly rich in colour and tone; the "Lady Withe," "John of Padua," and, above all, "The Jester's Moral," are admirable cabinet pictures. The old Norse ballads, too, are worthy of great praise. Best of all, however, we like his Cavalier songs; there is nothing of the kind in English more spirited, masculine, and merry. We had marked "The Cavalier's Escape" for quotation; but on the whole we prefer to take a couple of stanzas out of "Rupert's March."

"Carabine slung, stirrup well hung,
Flagon at saddle-bow merrily swung;
Toss up the ale, for our flag, like a sail,
Struggles and swells in the hot July gale.
Colours fly out, and then give them a shout—
We are the gallants to put them to rout."

* * * * *
Froth it up, girl, till it splash every curl!
October's the liquor for trooper and earl;
Bubble it up, merry gold in the cup—
We never may taste of to-morrow night's sup.
(Those red ribbons glow on thy bosom below,
Like apple-tree-blossoms on a hillock of snow.)
* * * * *

The water was churned as we wheeled and we turned,
And the dry brake to scare out the vermin we burned.

We gave our halloo, and our trumpet we blew:
Of all their stout fifty we left them but two;
With a mock and a laugh, won their banner and staff,
And trod down the cornets as threshers do chaff."

Well done, Mr. Cavalier Thornbury! We are roundheads ourselves, and on the winning side; yet for your verses' sake we could find it in our hearts to plead for you as graciously as Milton did for Davenant.

NOTES AND NEWS.

MR. W. GIFFORD PALGRAVE, H.M.'s Consul at St. Thomas, has placed in the hands of Messrs. Macmillan for publication an account of a visit lately paid to Surinam or Dutch Guiana. The writer gives a full and graphic description of the country, its population, and present condition; touching by way of illustration on the past history of the Colony, which, after many changes of ownership, has now been for many years under Dutch rule.

THE article on "Hatfield House," in the current number of the *Quarterly Review*, is from the pen of Mr. Brewer.

IN reference to Mr. Browning's latest poem, *The Inn Album*, a correspondent, usually well-in-

formed, writes, that it is not generally known that the story told by Mr. Browning in this poem is, in its main outlines, a real one. The story made a great sensation in London over thirty years ago, and our correspondent has heard its details recently from one who well remembers it.

MR. WILLIAM TEGG, who shows some capacity for editing and compiling works as well as for publishing them, sends us his edition of *The Three Trials of William Hone*, for publishing the parodies, John Wilkes's Catechism, the Political Litany, &c., in 1817, events in the history of political pamphleteering well enough known to need no amplification from us. Hone's arguments in his own defence, rich in the lore of forgotten squibs and lampoons, have not perhaps been so widely read as they ought to be by the modern literary student, and Mr. Tegg deserves substantial thanks for placing such "Curiosities of Literature" within easy reach of all likely to be attracted by such matter.

MESSRS. LONGMANS will, in the course of next month, issue Mr. John C. Paget's *Naval Powers and their Policy*, a portion of which appeared in the *St. James's Magazine* last year. Mr. Paget's book will be chiefly remarkable for tabular lists of British and Foreign navies, giving the calibre of guns, length, breadth, and strength, as well as cost of construction, of each ship. The delay in the appearance of the volume has been caused by the difficulty of procuring authentic details from foreign Governments and builders. Messrs. J. Griffin and Co., of Portsmouth, will be the nautical publishers.

MESSRS. G. W. MORTIMER AND Co., of Hull, have in the press *Sketches of Hull Celebrities*, being an outline of the character, personal appearance, manner, and peculiarities of every candidate for Parliamentary honours for the borough of Kingston-upon-Hull since 1640, with the numbers polled and colours assumed, besides many curious anecdotes, songs, and squibs. But perhaps the chief value of the book beyond the locality will attach to the original letters from Andrew Marvell, of which there are several. The work was begun in the seventeenth century by one of the mayors of Hull, continued by four of his lineal descendants, and is now completed by Mr. W. A. Gunnell from ancient MSS. in his possession and the collections of a lifetime.

WE understand that the February number of the *St. James's Magazine* will contain a paper of unusual interest to all those who occupy themselves with the technical and peculiarly with the constructive conditions of the poetic art. It consists of an analysis of a lyrical drama conceived by Mrs. Browning, and intended as a work of partnership between herself and Mr. R. H. Horne. It was first planned in the spring of 1841, when the poetess was at Torquay, "that place," in her own words, "which had been so eminently fatal to her happiness." The drama, which eventually received the name of *Psyche Apocalypse*, would have been constructed in a most ideal atmosphere of mystical and esoteric feeling. There is no doubt that Mrs. Browning (then Miss Barrett), in common with all poetic readers of that time, had been deeply impressed with the transcendental character of Mr. Bailey's then famous *Festus*, and *Psyche*, if completed, would have outdone the best of the spasmodists in its dealing with abstruse psychological questions. Her first draft of the whole is romantic and suggestive, but eminently undramatic. We are then presented with Mr. Horne's fuller drafts of each act, and these are more human but less imaginative. The idea was not inherently far different from that afterwards developed by Mr. Dobell in *Balder*. A man was to converse so intimately with his own soul, an audible and sometimes visible *Psyche*, as to abandon his own young bride, who was to die in the mountains. What Miss Barrett quite intended by her dé-

nouement we are not certain. The reader may judge from her own words:—

"Cathedral scene, and burial [of the bride]. Dread desolation of the *Psyche* and the Man beside the filled new tomb. *Vision of the Cross*—and *Psyche* being softened and beautified, and the man purified and exalted in the ghastly light of that Divine Agony, love has its issue in unity and self-reconciliation. Cymon fears *Psyche* no more by the force of religion."

After this we are not surprised to find the note "E. B. B. to write the theological portions!" It is unfortunate that not one line of verse by Miss Barrett is forthcoming, the few fragments given being all by Mr. Horne. A great deal of the correspondence is taken up with discussion of the names of the *personae*. Miss Barrett rejects "Earine" because "I shan't be brave enough to touch a word hallowed by the atmosphere of that exquisite *Sad Shepherd*, which proves Ben Jonson a true poet, and no mere scholar, to the critics' faces." She requires a chorus of satyrs, and on Mr. Horne's expostulating that the drama was to be modern, she replies, most characteristically, "I want the modern time and the Satyrs besides," the emphatic italics being her own. It is hardly possible to regret that a drama so fantastic, and conceived in the spirit of a school which proved so ephemeral, was never completed, but the story of its planning is a very interesting episode in the literary history of our time.

MR. CHARLES FRANCIS ADAMS has just prepared an interesting and timely volume entitled *Familiar Letters of John Adams and his Wife Abigail Adams during the Revolution*. During the greater part of the war John Adams was kept away from his home by his political duties, but he was a busy letter-writer, and he had many things to communicate to his wife. The fact, however, that the English intercepted some of his letters and published them, put him upon his guard and made him very cautious after that time about speaking too plainly. The letter to his wife that came into their hands contained a postscript in which he complained of "the fidgets, the whims, the caprice, the vanity, the superstition, the inability of some of us," his compatriots who were his fellow-delegates at Philadelphia in 1775. Still he expressed enough to show the feeling which animated the public men of the time, and his wife's letters throw a great deal of light on the sufferings of those who stayed at home and heard exaggerated rumours of the horrors of the war. Not even the loyalists escaped unharmed, for

"General Burgoyne lives in Mr. Sam Quincy's house. A lady who lived opposite says she saw raw meat cut and hacked upon his mahogany tables, and his superb damask curtains and cushions exposed to the rain, as if they were of no value."

There is a passage in one of Mrs. Adams's letters which is tinged with prophecy:—

"I long to hear that you have declared an independency. And, by the way, in the new code of laws which I suppose it will be necessary for you to make, I desire you would remember the ladies and be more generous and favourable to them than your ancestors. Do not put such unlimited power into the hands of the husbands. Remember, all men would be tyrants if they could. If particular care and attention is not paid to the ladies, we are determined to foment a rebellion, and will not hold ourselves bound by any laws in which we have no voice or representation," &c.

There are too many bits of contemporaneous gossip which are lost in those processes of writing history, which make great men resemble their own statues; such, for instance, is this, written from Paris in 1778 about Franklin:—

"My venerable colleague enjoys a privilege here that is much to be envied. Being seventy years of age, the ladies not only allow him to embrace them as often as he pleases, but they are perpetually embracing him. I told him yesterday I would write this to America."

This will be found in many ways a very enter-

taining book. It is published by Messrs. Hurd and Houghton.

A FEW days since, Messrs. J. R. Osgood and Co. published a small volume containing the last geological essays of the late Prof. Louis Agassiz, which first appeared in different numbers of the *Atlantic Monthly*. They all treat of the glacial period, as it is exemplified in Switzerland, in Scotland by the parallel roads of Glen Roy, in the United States, and in South America in the valley of the Amazon. Their author had intended to carry his investigations in this subject still further, and to treat at length the coast changes and the phenomena connected with the glacial period in the United States, but his fatal illness struck him down before he had completed his projected work. As it stands, this book may be commended to geologists.

MESSRS. G. BELL AND SONS have in preparation a volume on Derby china. It is entitled *The Old Derby China Factory*, and contains biographical sketches of the chief artist workmen, the various marks used, facsimiles (in chromolith) of the old patterns, and a copy of the original price list of more than 400 subjects. The author is Mr. John Haslem, of Birmingham.

A CORRESPONDENT writes to us: "Dr. Hunter has included in his volume of the late Mr. Wyllie's Essays the *Edinburgh Review* article of January 1867, on 'Sir John Lawrence's Foreign Policy.' But it is very doubtful whether Mr. Wyllie was really the author of this article. At all events, the proof—which was for a long time in the Foreign Office, and is probably there still—is corrected throughout in Lord Lawrence's own hand."

MR. ARBER has done two-thirds of the third volume of his great *Transcript of the Registers of the Stationers' Company*, bringing the entries down to 1600 A.D. He will finish this and the fourth volume, extending to 1640 A.D., this year, and then go on with the compilation of his fifth volume, which will contain a list of all printed English books down to 1640 A.D., with indexes, &c., to the *Transcript*.

MR. JAMES D'ALWIS, who is already well known as the author of the *Sidatamgarāva*, and of other works on Oriental subjects connected with Ceylon, has just published in Colombo the first volume of a *Sinhalese History during the English Period*. It contains several essays on different questions of Sinhalese archaeology and history, treating of the state of the arts and sciences, of agriculture, of literature, of religion, and of government among the Buddhists in Ceylon. Mr. d'Alwis, who is the leading Sinhalese member of the local bar, has just accepted a seat in the Legislative Council of the island. He undertook some time ago to draw up a catalogue of the Pāli, Eln, and Sanskrit MSS. in the Government Library at Colombo, but has only published one volume, giving an account in some detail of the better known works. It would be a great pity if the publication of a complete catalogue of that now valuable collection of MSS. were much longer delayed, and yet, as the first volume appeared in 1870, it seems as if Mr. d'Alwis had quite abandoned the intention of completing it.

WE have received from Messrs. Blackwood the second edition of Mr. Martin's *Catullus*, carefully revised. Mr. Martin employs familiar English metres with so much tact and grace that it is a serious pity that he should have tried to discredit translators who are trying to naturalise Catullus' own metres in English by specimens of his own in metres which he has not mastered. What he means for hendecasyllables often begin with dactyls.

IN our notice of the forthcoming translation of Professor Land's *Hebrew Grammar* in last week's issue, we omitted to mention that the translator is Mr. Reginald Lane Poole, of Balliol College, and

that the work will be published by Messrs. Trübner. It has received the author's latest corrections and additions.

MESSRS. MACMILLAN are going to publish the Faraday lecture lately delivered before the Chemical Society by Professor A. W. Hofmann of Berlin. The subject was "The Life-Work of Liebig in Experimental and Philosophic Chemistry; with allusions to his influence on the development of the Collateral Sciences and of the useful arts."

WE are requested to invite the attention of English philologists to the fact that it is proposed to hold a Philological Congress at Copenhagen from the 18th to the 21st of July, 1876, in which all the scholars of Europe and America are invited to take part. The invitation comes from a committee of professors from the five Scandinavian universities, among whom we notice such eminent names as Sophus Bugge, Cederschiöld, Lysander, Vilhelm Thomsen, Ussing, and Hazelius. The Congress will hold general meetings as well as divide into four distinct sections, namely:—a section for classical philology, one for Northern and Germanic philology, one for modern languages, and one for philologico-pædagogic discussion. The general character of the Congress will be Scandinavian.

MESSRS. MACMILLAN have in the press two Dissertations by the Rev. F. J. A. Hort, D.D., Fellow and Divinity Lecturer at Emmanuel College, Cambridge. I. On *ΜΟΝΟΓΕΝΗΣ ΘΕΟΣ* in Scripture and Tradition. II. On the "Constantinopolitan Creed" and other Eastern Creeds of the Fourth Century.

THE money value of the printed books exported from the United Kingdom in 1875 is returned at 915,098*l.*, against 904,792*l.* in 1874. Some returns of the like kind for the years 1832 and 1845 lie before us, which are worth quoting in illustration of the advance made by English literature abroad, independently of the aid of foreign publishing houses. In 1832 the value of books exported is put down at 93,038*l.*, of which 15,866*l.* worth went to the United States, 6,365*l.* worth to Germany, and 5,518*l.* worth to France; it is curious to notice in this return that Prussia, which is entered on the list apart from Germany, received books from us only worth 54*l.* In 1845 the total exports had just doubled in value, being 186,478*l.*; the United States were our customers to the extent of 36,080*l.*, Germany 7,813*l.*, France 11,982*l.*, while Prussia had increased its purchases to 334*l.* The books exported in 1870 were valued at 630,855*l.* (as we recorded a month or two ago in these columns), and in 1874 the United States alone took 274,043*l.* worth. The returns for each country separately during last year have not yet reached us.

MESSRS. MICHEL LÉVY are about to publish a volume containing the Paris Letters contributed by Sainte-Beuve to the *Bibliothèque Universelle et Revue Suisse* in 1843. These letters are interesting as showing a greater tendency to mysticism or at least religious emotion than is apparent in the great critic's later works.

MESSRS. HACHETTE and Co. are about to bring out an English edition—with necessary modifications for English pupils—of M. Brachet's *Public School French Grammar*. The first part, comprising the accidence, will be published early in the present year; and *The Public School Elementary French Grammar* will follow immediately. The editors, in each case, are the Rev. P. H. E. Brett and M. Gustave Masson.

WE have already called attention to the excellent catalogue of the "Hebraica and Judaica of the Library of the late L. Rosenthal." The present owners of the collection have now decided on selling it on the condition that it shall always be kept together undivided, and shall be known as "The Rosenthal Library." M. Roest, of Amsterdam, the compiler of the catalogue, is entrusted with all negotiations concerning the sale.

MESSRS. RIVINGTONS will shortly bring out the *Principal Ecclesiastical Judgments* delivered in the Court of Arches from 1867 to 1875 by Sir Robert Phillimore. Speaking of the emoluments of his office, Sir Robert makes the following astonishing statement in his preface: "The office, though that of the highest ecclesiastical judge in England, was, during my tenure of it, one of much honour, but really of no emolument. I do not think that in 1872 I had received enough to pay the expenses incident to my appointment in 1867. The emolument was, in fact, a very few pounds a year."

M. GARCIN DE TASSY, membre de l'Institut, the well-known Hindustani scholar, is to be the next President of the Société Asiatique de Paris, in place of the late Jules de Mohl. M. Barbier de Méunard will probably vacate his Chair of Turkish at the Ecole Speciale des Langues Orientales Vivantes in order to succeed to the Chair of Persian at the Collège de France, vacant also by the death of M. de Mohl. In this case M. Clermont-Ganneau, of the Palestine Exploration Fund, is talked of as a likely successor to the Turkish Professorship.

THE great Thesaurus of the Sanskrit language published at Calcutta by Professor Taranatha Tarkavachaspati, has now reached as far as letter K. It fills 1678 pages 4to, and if continued on the same scale will far exceed in bulk the Dictionary published by Messrs. Boettlingk and Roth. The advertisement says that the work is to be completed before 1876; before 1886 would seem more likely.

THE Palaeographical Society has just issued to subscribers the first part of the *Oriental Series of Facsimiles of Ancient Manuscripts*, which Dr. Wright has undertaken to edit. It contains fifteen plates, representing Sanskrit (3), Armenian, Arabic (3), Persian (2), Aethiopic, Syriac, Samaritan, and Hebrew (3) MSS. These plates are executed by the autotype photographic process, and are simply perfect as regards both clearness and absolute fidelity; they leave nothing for the palaeographer to desire—except more of them. The present number is exceedingly rich in interest. To an Arabic scholar the passport on papyrus in the *Naskhi*, not *Kufic*, character, bearing the very early date of 133 of the Flight (A.D. 750), and the following specimen of A.D. 868, "probably one of the oldest paper MSS. in existence," will be of the greatest interest; and the remarkable example of Syriac, the Nitrian MS. of Eusebius on the Theophania, "probably the oldest dated book in existence," is one of the gems of the series. When every specimen chosen for this first part possesses a value and interest of its own, it is extremely difficult to select examples for special praise; but the Sanskrit palm-leaf MS. of 1229, a very early date for Sanskrit writing, and the curious plate from the Samaritan Pentateuch demand individual mention. Each plate is accompanied by short notes, relating to the date, the material, the size, and the palaeographic peculiarities of the MS. The Arabic and Persian specimens are transcribed in full; while the others are not: but on what principle this distinction is made we confess ourselves unable to comprehend. In many cases the notes might have been longer with advantage. The difference between the fulness of some and the meagreness of others is perhaps to be accounted for partly by the difference of the MSS. and partly by the difference of the editors, for it is observable that Dr. Wright's descriptions—or to speak more correctly, the descriptions of MSS. in those languages on which he is known to be an authority—are always full and thorough; whereas some of those descriptions in which he has been obliged to call in the help of other scholars are scanty and insufficient. A certain amount of irregularity is doubtless unavoidable in a work of so wide a range. Notwithstanding these defects it cannot be denied that the editor has done his work well, and if the succeeding parts bear out the promise of this first

instalment, Orientalists will owe him and the spirited leaders of the Palaeographical Society no trifling debt of gratitude for providing them with a wide-ranging and faithful storehouse of the palaeography of the East. It is intended, we believe, when once a sufficient store of facsimiles has been acquired, to write introductions, in which the history and development of the different writings will be explained.

THE *Revue Historique*, of which the first number has just appeared (Paris: Germer Baillière et Co.), is not precisely what we in England understand by a Review. It contains, no doubt, short sketches of the historical literature recently published in France, in Germany, and England, and a place is reserved at the end for critical notices of important books. But the main part of the number—251 pages out of 320—is taken up with original articles of which only one is in any way founded upon the work of a modern author. It has therefore a claim upon the attention of those who take an interest in history, but who would shrink from the task of reading a fresh series of those criticisms with which the world is already provided in profusion. Naturally the subjects are mainly chosen from the history of France, or of those countries which were in some way or another connected with France. It is, however, far more important to know in what spirit the editors, MM. Monod and Fagniez, propose to carry out their design than to look over the list of papers selected for their first number. In his sketch of the progress of historical science in France, which offers at the same time the programme of the new Review, M. Monod lays down the rules which are required by the new school of historical study. Full of admiration for the great names of the last generation, for Tocqueville and Michelet, Guizot and Thierry, he is keenly alive to their defects. He tells us how these men sought to revive not merely the facts but the very life of a past age, while they too often failed to avoid the danger of substituting their own ideas for the facts with which they had to deal. M. Monod therefore calls upon those whom he has enlisted in his service to unite the closest and most diligent investigation of facts with an appreciation of the ideas which impelled the movements of the men and the parties of the past. The true historian, M. Monod tells us,

"est celui qui, s'élevant au-dessus de ces partis pris passionnés et exclusifs, concilie tout ce qu'il y a de légitime dans l'esprit conservateur avec les exigences irrésistibles du mouvement et du progrès. Il sait que la vie et l'histoire sont un perpétuel changement; mais que ce changement est toujours une transformation d'éléments anciens, jamais une création nouvelle de toutes pièces. Il donne aux générations présentes le vif sentiment, la conscience profonde de l'heureuse et nécessaire solidarité qui les unit aux générations antérieures, mais en leur faisant sentir en même temps que ces traditions, qui sont une force pour marcher en avant, deviendraient funestes si l'on voulait s'y emprisonner comme dans les formes immuables."

There is something very touching in the paragraphs which follow. M. Monod sees in the divisions and distractions which have inflicted such injury upon his country the natural consequence of the loss of historical consciousness. If only men would learn not to grasp at some special historical tradition, would appreciate the whole heritage of the past, they would learn to respect their opponents even while combating them. Yet M. Monod is proof against the temptation to bend history to the noblest of causes:—

"C'est ainsi," he concludes, "que l'histoire sans se proposer d'autre but et d'autre fin que le profit qu'on tire de la vérité, travaille d'une manière secrète et sûre à la grandeur de la Patrie en même temps qu'au progrès du genre humain."

In Mr. Swinburne's letter, in our last number, on "*King Henry VIII.*," and the Ordeal by Metre," page 54, in column (a), line 28, for "an established law of nature" read "an established law of metre;" and in the same column, seven lines from foot, for "even to sense, I say, it must

be notorious," read "even to these, I say, it must be notorious." Mr. Furnivall's answer to Mr. Swinburne we are obliged to hold over till next week.

WE have received White and Riddle's *Latin-English Dictionary*, fifth edition (Longmans); *Essays in Criticism*, by Matthew Arnold, third edition (Macmillan); *The Works of Charles Lamb*, ed. C. Kent, popular centenary edition (Routledge); *Lectures on State Medicine*, by F. S. B. F. de Chaumont (Smith, Elder and Co.); *Cookery for Invalids*, by Mary Hooper (Henry S. King and Co.); *The History of the Suez Canal*, by M. F. de Lesseps, trans. Sir H. Drummond Wolff (Blackwood); *Carl Ritter*, von Dr. G. Kramer, zweite Ausgabe (Halle: Waisenhaus); Dr. Dobell's *Annual Reports on Diseases of the Chest*, vol. 1 (Smith, Elder, and Co.); *The Curate in Charge*, by Mrs. Oliphant, second edition (Macmillan); *The Earth in Danger*, by A. Watt (E. W. Allen); *Respiration: or, Why do we Breathe?* by Patrick Black (Smith, Elder, and Co.); *The Religious Difficulty in National Education*, by W. C. Barber (W. Stewart and Co.); *Service of Song*, Nos. 2 and 3 (Church of England Sunday School Institute); *Guide for Customs' Candidates*, by R. Johnston (Longmans).

OBITUARY.

TWESTEN, Dr., at Berlin, January 8, aged eighty-seven. [He was the last survivor, since the removal of Rückert, of the heroic age of German theology—the last of the contemporaries of Schleiermacher and Lücke. His dogmatic position was that of a moderate Rationalism.]

THE LATE DR. JOHN WILSON.

THE late Dr. John Wilson, who died in Bombay on December 1 last, was born on December 11, 1804, so that he had nearly completed his seventy-first year. Mr. Wilson landed in Bombay as a Free Church missionary in February 1829, shortly before his distinguished colleague, Dr. Duff, arrived in Calcutta, and at once devoted himself to the study of Guzarati and Hindustani. From the first, he attached great importance to the educational side of missionary efforts, and in 1832 started the first high school in India independent of Government. His controversies with the Parsis led him to the study of Zand and Pahlavi; and he became so convinced of the practical advantages which must result from a systematic study of the ancient beliefs and sacred books of India, that he was chiefly instrumental in the foundation of the Bombay branch of the Royal Asiatic Society, of which he was elected president in 1845. He had previously been able to render much assistance to Professor Westergaard, who was in Bombay in 1842; and in 1843 he summed up his attacks on the Parsi religion in his book published at the American Mission Press, Bombay, under the title, *The Parsi Religion, as contained in the Zand-Avasta, and propounded and defended by the Zoroastrians of India and Persia, unfolded, refuted, and contrasted with Christianity*. The controversial aim of this volume rendered it necessary for the author to dwell especially on what he considered to be the weak points of Zoroastrianism, and to fill with theological arguments, more or less convincing, much valuable space which, from a scientific point of view, would have been much better filled by plain statements of fact. But Dr. Wilson was not the man to be satisfied with second-hand authorities; very few Parsis had anything like the accurate knowledge which he possessed of their sacred books; his volume is a most valuable repertory of trustworthy information on the whole subject of which he treats, and deservedly takes a high rank among the many contributions to historical and philological science which are due to missionary zeal. In 1850 and 1853 Dr. Wilson evinced his interest in archaeological research by two essays contributed to the *Journal of the Bombay branch of the Royal Asiatic*

Society, pointing out in great detail the objects at which an Archaeological Commission ought to aim, and giving a list, very complete up to date, of the ruined temples, caves, tanks, forts, &c., then known to exist near Bombay. Next to Mr. James Fergusson, it is probably to his efforts more than to those of any one else that the appointment of the Archaeological Commission in Bombay is really due. Dr. Wilson was one of the original fellows named in the Act of Incorporation of the Bombay University, of which body he was vice-chancellor in the year 1868. On his leaving India for a time in 1843, he travelled through the Holy Land, and published at Edinburgh, in 1847, two elaborate volumes on the topography and ethnography of Palestine and the adjacent countries, under the title of *Lands of the Bible*. This is not the place to attempt any estimate of Dr. Wilson's great services to India as a missionary and as a philanthropist. He owed the wide influence he possessed, and the deep respect in which he was held by all classes in Bombay, not only to his consummate tact, but to that real insight into native character which resulted from his generous sympathy and his great knowledge: and his distinguished career is a striking instance of the practical value of Oriental research, which some politicians and missionaries are apt to underestimate and neglect.

T. W. RHYS DAVIDS.

NOTES OF TRAVEL.

DR. ANDREAS, the German *savant*, who has been commissioned by the Prussian Government to undertake a series of researches into the history, ethnology, geology, and antiquities of Persia, and whose visit to England last year will be remembered, has been giving an interesting lecture at Bombay on the investigations he is about to make. His travels will have the result, he hopes, of settling some of the geographical problems of Persia, and restoring some part at least of the rich catalogue of geographical names given by Arab writers like Istakhrî. He intends also to explore the mounds and other remains, not only of Achaemenian and Sassanian Persia, but also of the older empire of Elam, of which so little is at present known. Thus the neighbourhood of Bushire, Darabjird, Genaweh, and many other places will have to be examined, and more exact copies taken of the Susianian inscriptions of Mal Amir. Two large mounds on the terrace of Persepolis will also be excavated, as was advised by Sir R. K. Porter more than fifty years ago. Dr. Andreas moreover proposes exploring the sites of both Susa and Ecbatana, where he believes the palaces of the ancient Median kings are yet to be found. He remarked that the identification of the two rivers which flow near Persepolis with those mentioned in ancient writers is by no means a matter of certainty, his own conviction being that the common opinion which identifies the Pulwar with the Medus, and the river to the north with the Araxes, is wrong. He supported the converse view by a reference to Curtius, whose work was based upon Clitarchus. The ethnography of the Zagros range of mountains, for whose geography so much has lately been done by Haussknecht, is also going to claim his attention, as it is possible that among the tribes which inhabit them may be found one at least with a language connected with the Turanian idioms of ancient Elam. Some families of Luristan are distinguished as "the old people." Dr. Andreas will further make a complete examination of the bilingual inscription of Ardeshir Babegan, the founder of the Sassanian dynasty, discovered by Sir H. Rawlinson at Pai Kuli, as he believes that it will turn out as valuable for the history of the Sassanians as that of Behistun for the history of the Achaemenians. It is even possible that the inscription is an epitome of Ardeshir's "book of deeds," and therefore something like the famous "Monumentum Ancyranum" of Augustus. After leaving Media, Dr. Andreas will explore

Armenia, and make a stay at the Armenian cloister of Etschmiadzin in order to study the MSS. of Armenian historians preserved there. In the course of his lecture Dr. Andreas observed that the cuneiform inscription of Murghâb, "I Cyrus the King, the Achaemenian," cannot belong to the founder of the Persian Empire, since the figure over which it is engraved wears an Egyptian head-dress, like that peculiar to certain Egyptian deities and the deified kings of Meroe. As the head-dress would suit neither Cyrus I. nor Cyrus the Younger, the lecturer suggested that the tomb was that of the brother of Xerxes who was viceroy of Egypt, but was brought to Persia after his death in battle with Inaros to be buried there. Ctesias calls him Achaemenides, which is a family and not a personal name; but the application of the title which occurs at the end of the inscription as the proper name of the prince would be in accordance with the usual carelessness and inaccuracy of the Greek writer.

THE recent expedition of the German naturalist, Oscar Grimm, has made some important additions to our knowledge of the fauna of the Caspian Sea. Herr Grimm spent two months at Baku on the western coast, and another month in coasting along the shores, and in making the passage to Krasnowodsk and back by Enseli and Lenkoran, and in the course of these expeditions he examined the bay of Balkan, and made diligent use of the dredge. The depth of his dredgings did not exceed 150 fathoms, but their success was unexpectedly great. Among other discoveries he reports the acquisition of 6 new species of fish (Gobius and Bentophilus), 20 species of molluscs, of which 4 belong to Cardium, and 3 to Dreissena; 35 crustaceans, including gigantic forms of Gammarus, and 20 annelids. On the eastern side of the Caspian there is a marked absence of animal forms, which Herr Grimm believes to be owing to the outfall of sand from the adjoining steppe, but on the western side, where the log showed a depth of more than 500 fathoms, animal life was most abundant. One haul of the dredge from a depth of 100 fathoms yielded as many as 350 Gammaridae, 150 specimens of Idothea entomon, 50 of a gigantic Myaeis, with several fishes, and a large number of ordinary molluscs. Herr Grimm believes that many other new forms might have been discovered with better dredging appliances, since even with his relatively imperfect dredge he obtained 120 distinct species, of which 80 would appear to be new. The result of his comparative estimate of the Caspian fauna shows that the larger number of the animals, when considered both in regard to families and individuals, are identical with those belonging to other seas, and that in character they present greater affinity with those of the Sea of Aral and the Arctic Ocean than with those of the Black Sea; thus for instance Phoca, Coregonus leucichthys, and several other forms, which do not exist in the Black Sea, are common to the Caspian and the Northern Ocean.

It is stated that the Swedish traveller, Gustav Vyder, contemplates returning to Africa in the course of the next summer, with a view of penetrating to the unknown regions lying north of the Lake N'gami. This enterprising explorer, who proposes to devote four years to the prosecution of his travels, has deposited all his African collections, which are of great value, in the Natural History Museum at Stockholm, to which institution he has bequeathed them in the event of his death before the expiration of his intended absence from Europe.

THE return of Herr Verkrüzen from his third expedition to Finmark is announced in the Frankfort papers. Herr Verkrüzen, who had carried on his scientific exploration of this and other parts of Northern Scandinavia on behalf of the managers of the Rüppell Travelling Fund, has brought back with him, after an absence of three months, a large and interesting collection of the marine

fauna of the Parsanger and other Fjords, as well as of the waters around the almost unknown island of Magerøe, the northern extremity of which forms the North Cape. The stormy and changeable character of the weather in these high latitudes was found extremely unfavourable for dredging; but he succeeded in obtaining a very important series of molluscs, of which some forms are remarkable for their size when compared with their representatives in more southern localities. In addition to the natural history specimens, Herr Verkrüzen has procured for the Frankfort Rüppel Museum an interesting collection of reindeer winter articles of clothing, such as the Samojedes and Finns wear, some of which are remarkable for elegance as well as solidity.

LORD ERSKINE.

VARIOUS letters from Lord Erskine to a brother barrister and an intimate friend have lately come into my hands; several of them seem to have more than a mere private interest. They extend over a great many years, the earliest being in 1778, the last in 1818.

The first relates to the celebrated Court Martial at Portsmouth on Admiral Keppel, and this account of the trial differs from that given by Lord Campbell in his *Lives of the Chancellors*. Lord Campbell says that Erskine was not allowed to address the Court, but he composed the speech which Keppel delivered. In this letter Erskine says, "the Court Martial permitted me to prepare the prisoner's defence and deliver it in Court." He also says he earned 200 guineas, so the 1,000*l.* which Admiral Keppel sent him afterwards, as related by Lord Campbell, must have been an addition to the fees on his brief.

"Dear Baron,

"As I have no thoughts of sitting down at the Old Bailey I shall studiously avoid whatever part of the court Touchett & you are to be found. If you had been engaged in any rational pursuit I should as studiously have sought you out. You are either I suppose compleat masters of the whole Learning of civil suits or else intend to appear at the Bar of the Old Bailey in the character of counsel or criminals. For nothing but such intention of the one sort or apprehension of the other could lead you to throw away one of the few short summers allotted to us for the improvement of our faculties. I agree that man should do everything to steer a safe course thro the difficulties of penal Laws but after all you will be safer in the hand of Cheatham as a solicitor and I think I shall be able to pick up as much learning pro re nata on treason or coining as will bring you off when necessary.

"I have been most busy since I last saw you. I have been three weeks at Portsmouth where I earned 200 guas & I think have got some credit. The Court Martial permitted me to prepare the prisoners defence and to deliver it in Court which was filled on the occasion with all ranks and sorts of people terrestrial & marine.

"When we meet (which if you change your plan may be soon) you shall see it. A chef d'œuvre I assure you. A morsel for Touchetts criticism which I respect greatly. That & Stanhopes memorial & defence which I have written here has prevented my letter on evidence, but the affair of Portsmouth contains a great many grand maxims & principles of it as you will find.

"I shall be on the Coast of Sussex somewhere in 3 or 4 days & you shall hear of me again.

"Remember me to Touchett
"Cowdry Sussex Lord Montague's."

The next letter seems to show that Erskine did not consider he had been successful in Parliament. His defeat at Portsmouth in 1783 may have had something to do with this.

"Dear Baron,

"I refer you to the Serjeants letter for my reasons against Parliament. I thank you sincerely for yours but I do not agree with your application of our favoured speech in Shakespeare.

"Keep then the path. That means the Path which leads to where one is going. Keep the Path i e Be

steady in your exertions. Read your Briefs thoroughly. Let your arguments be Learned, and your speech to Juries be animated. But as you apply it the language is not keep the Path but get into another. There is no advantage in keeping the Path except it be the right one. We lost half a day on our French expedition from George's misapplication of the same text which he cited at the time and which led him when the Horses knocked up to dragg the coach 2 miles on the road to Horsham when we were going to embark at Shoreham.

"I am in the Path and mean to keep it. In the sense of Shakespear

"To gay men like George and you the House of Commons is the Ton but to a grave lawyer like me Westminster Hall is the only path to greatness.

"I hope you intend to return to Town a reasonable length of time before Term.

"Believe me ever sincerely yours

"Jan^y 5th.

"T ERSKINE."

1787"

The next letter, in reply to one congratulating him on his appointment as Lord Chancellor, is very characteristic. Mrs. Erskine died in December, 1805, and Erskine was made Chancellor in February, 1806:—

"Dear ———

"A Thousand thanks to you. You know my dear fellow what a state I am in amidst thousands of letters otherwise I would have written before.

"Yours most faithfully

"as of old

"Feb^y 19th 1806.

"P S—I have been very ill into the bargain. My dear M^r E's death nearly killed me and I am not yet recovered."

The two following letters relate to the way in which he disposed of his patronage (1) when Chancellor, (2) afterwards:—

"My dear ———

"It would have given me the greatest pleasure to have helped you in the matter you wish, but my Bolt is shot. The vacancies are very few & Lord Moira's list was long beyond his probable tenure, when about 3 months ago I asked one for Sir John Carters son in law Cap^l Eveleigh. He shewed me his list & pointed out the distant prospect however afterwards upon my telling him my situation at Portsmouth he did what he could scarcely justify for my receipt in full. So that I am quite out of the field. Had it been otherwise I should have been happy to have had it in my power to shew you the regard with which I always have been

"Most faithfully yours

"ERSKINE"

"Dear ———

"I hope I need employ but a very few words to assure you of the pleasure it would have given me to shew any mark of kindness & remembrance to so old a friend but I have not used my patronage so providently as I ought having yielded to solicitations and bound myself by promises without considering that greater & unknown claims upon me might be behind so that I am engaged beyond the probable period of my life so as to have been obliged to refuse Princess Charlotte not long before she died who only asked for a remote vacancy. Had it been otherwise I should have been happy.

"With regard to the Alfred it is unnecessary to say that I will vote for ——— and do everything in my power to support him. As you say nothing to the contrary I hope you are as well & as happy as I wish you to be.

"Yours ever most faithfully

"Buchan Hill

"near Crawley

"Dec^r 11th 1818"

In 1807 he wrote to Mr. Luders, the author of the work on the *Law of Treason of Levying War*. This book was written after the trial of Hardy and Horne Tooke in 1794, for constructive treason, and looking at Lord Erskine's experience at those trials and previously at that of Lord George Gordon, he was well qualified to give an opinion on the subject:—

"Dear Luders

"I had heard of your work before you was so good as to send it to me. Tooke whom I met at Mr. Clines spoke in very high terms of it & nobody

can be a better judge of such a book than he is. I will read it forthwith. I think you should change the scene a little now & then by coming amongst your old friends and amongst whom none will be happier to see you than I shall.

"Yours ever most faithfully

"Dec^r 26th 1807"

"ERSKINE"

Mr. Luders in his book had advanced an argument that the ruling of Chief Justice Keyling in Messenger's case, "That the intention to levy war could not be treason within the Statute of Elizabeth, unless the execution of that intention would have been levying war within the Statute of Treasons, and so these cases of constructive treason become indirectly constructions of the general statute," was a very fallacious mode of connecting the two statutes as well as of stating the question. Mr. Luders' argument was that this doctrine of Keyling's was wrong—(1) because it supposes the intention to be a matter for the judge to proceed upon as a point of law, whereas, it is a question of fact to be collected from the offensive acts by the jury not the judge; and (2) it assumes the unjust and ill-founded constructions of this article of the Statute of Treasons to have made the just and true construction of that law, and then applies this as the law to the fact of the intention before it is found by the jury."

On this Lord Erskine writes:—

"Dear Luders,

"I think your reasoning very good. The truth is that the dictum is a mere quibble. There must be an actual levying of war to bring it within the Statute of E 3^d and not an intention only though manifested by the most decisive overt acts of preparation such as eg procuring ammunition and sending it to those resolved to use it or any other acts preparatory which would be but intention to levy war. Voluntas pro facto not applying to that branch of the Statute. No other edition of Lord George Gordon's trial is authentic but Gurneys or Blanchards which I corrected and made them the same. If you have not a copy I will send you one. One great argument of mine on the Statute applies to both branches and to all other Statutes as well as that of E 3^d viz—That if the Act will bear two constructions Judicial decisions will be supported which give one of the 2 interpretations but if the Statute will bear but one interpretation judicial decisions are nothing. I said so when I sat in the Court of Chancery and that they might appeal to the House of Lords because constructions had been put upon the Statute of Frauds which I would never follow because not justified by any possible construction of the Statute which its language would accommodate itself to and that if this was otherwise there would be an end to the written Law of England. I instanced the decisions upon the Stat of E 3^d which I said with the greatest reverence for Lord Hale and other Judges I should totally disregard if the constructions put upon it should ever come before the House of Lords on special verdict.

"This ever has been and ever will be my opinion.

"If this doctrine were untenable I should not well know how to get rid of Damarees case. But what are any number of cases interpreting a Statute without any regard to its letter or rather in utter violation of it.

"If you will send me the treatise for the advocates library I will give it to Henry who is still in town."

The case in Chancery that Lord Erskine here alludes to is most probably *Buckmaster v. Harrop*, 13 Ves. 456. The report in Vesey, however, does not contain the observations alluded to in his letter.

J. W. WILLIS BUND.

SELECTED BOOKS.

General Literature.

- DUNRAVEN, Earl of. Notes on Irish Architecture. Ed. M. Stokes. Vol. I. George Bell & Sons. 84s.
DUNRAVEN, Earl of. The Great Divide: a narrative of travels in the Upper Yellowstone in the summer of 1874. Chatto & Windus. 18s.
FOURNEL V. Les Contemporains de Molière. T. 3. Théâtre du Marais. Paris: Firmin Didot.
KLEIN, J. L. Geschichte d. Dramas. 12. Bd. Das engl. Drama. I. Bd. Leipzig: Weigel. 15 M.
REGISTRE de la Grange (Archives de la Comédie Française). Paris: Claye. 50 fr.

were made by professors, now the skirmishing has become more general, and the "rank and file" have at last joined in the fight. This feature renders it the more probable to our mind that the efforts being made at the present time will be crowned with success; for it is the "rank and file" who are really mainly interested in the question as it at present stands. This question is, What is the best text-book, not for prospective senior-wrangers, but for schoolboys of ages ranging between twelve and seventeen, "whose education, so far as geometry is concerned, never goes beyond that acquired from the elementary text-book placed in their hands"?

A few mathematical masters, feeling that the time had come for a combined onslaught, in response to a letter which appeared in *Nature* early in the year 1870, issued a circular, and in consequence of the replies received proceeded to form an Association for the Improvement of Geometrical Teaching. We give here the principal portion of this circular that it may be clearly seen what was aimed at by the promoters of the Association:—

"1. To collect and distribute information as to the prevailing methods of instruction in geometry practised in this and other countries, and to ascertain whether the desire for change was general.

"2. To use its influence to induce examining bodies to frame their questions in geometry without reference to any particular text-book.

"3. To stamp with its approval some text-book already published, or to bring out a new one under its own auspices."

Upon the first head we shall only remark that the diligence and ability of the Hon. Secretaries (Messrs. Levett and MacCarthy, of King Edward's School, Birmingham) have got together a very valuable body of information for the members.

The action of the Association has produced slight concessions here and there on the part of examining boards, but more influence has yet to be brought into play before the second head can be set aside.

The Association was also very fortunate in being able to secure for its President such an accomplished geometer as Dr. Hirst, one well acquainted, not merely practically as a successful teacher of boys with the modes of teaching followed in this country, but also well versed by long residence in Continental universities in the methods in vogue in France, Germany, and Italy. It is to this gentleman's interest in its aims, as evidenced in his carefully-prepared and valuable annual addresses, that the Association owes much of its present vitality and influence.

It was very soon seen that the members, as mathematical masters, ought to draw up a Syllabus of Geometry, "which Syllabus they would always recognise in any text-books which might be hereafter made" (proposed by Mr. J. M. Wilson, of Rugby). It was felt that such a course of procedure was necessary to secure a certain uniformity in the sequence of the propositions in the text-books which might be brought out with a view to supersede Euclid, in order to render it possible to conduct examinations in geometry.

The *Syllabus* under notice is the outcome

of the five years' work of the Association. The President in his inaugural address lucidly pointed out the difficulties in the way, and laid down lines to guide members in their work:—

"We shall, I hope, be able to agree, at all events, upon a certain sequence in geometrical propositions, as well as upon a strict observance of certain indispensable fundamental principles. If we can come to this understanding, then, without interfering with freedom of exposition, we shall secure sufficient uniformity to enable examiners with greater facility to test the knowledge of candidates in a perfectly general and impartial manner."

At the second annual meeting a sub-committee was appointed to draw up a detailed Syllabus, which was to be submitted to the highest mathematical authorities and examining bodies; and the same gentlemen were requested to communicate with other mathematicians not members of the Association. The same sub-committee has been at work up to the annual meeting in January last. It will be gathered, then, from what we have said, that the *Syllabus* is no crude, hasty compilation, but has been prepared with much care; it has been thoroughly discussed in its various parts both at the public meetings and also *in camera*, written and rewritten, and has beside, in accordance with a suggestion before noted, been submitted to the criticism of exoteric mathematicians.

A good feature, too, is that members have submitted to compromises; it is, of course, not to be supposed that such a production could be brought out without such compromise, and this is all one could look for in such a Syllabus. The text-book of the future, as has been more than once remarked, must be the product (to be homogeneous) of one individual mind, and that of "some exceptionally-gifted geometer who would produce it under a high sense of responsibility, and of the importance of the work in which he was engaged."

Before we come to a consideration of the *Syllabus* itself, we feel bound to refer to what has been said upon the Association's work by the committee appointed by the British Association for aiding the improvement of geometrical teaching in this country. We shall best do this by citing a portion of Professor H. J. S. Smith's opening address as President of Section A (Bristol, 1873):—

"They seem to me, and to other judges much more competent than myself, to have been guided by a sound judgment in the execution of their difficult task, and to have held, not unsuccessfully, a middle course between the views of the conservatives, who would uphold the absolute monarchy of Euclid—or, more properly, of Euclid as edited by Simson—and the radicals, who would dethrone him altogether. . . . Euclid wrote for men, whereas his work has been used for children."

He then proceeds to give his reasons for considering the necessity of some reforms in the teaching of elementary geometry as completely settled "by a great concurrence of opinion on the part of the most competent judges."

In conclusion, approving of the work of the Association, he remarks that it must be left to hold its own against the criticisms of all comers before it can acquire such an amount of public confidence as would justify

the body he was addressing in recommending its adoption by the great teaching and examining bodies of this country.

The action recommended in these utterances of Professor Smith may seem to many to be too tardy (and we readily admit there are practical objections to delay), but our own views go quite in the same direction; we want no backward steps, and sure progress is the only good progress. A transition state, such as we are now passing through, is productive of some discomforts in schoolwork, but we may hope that in another five years a definite choice may be made in our school-teaching; and, if the work be thoroughly sound work, we can trust to posterity taking care of the matter for itself by making such changes as improved methods may call upon it to make. De Morgan has said "the old geometry is a very English subject;" but in these days "the old order changeth, yielding place to new," and we believe that the time-honoured Euclid will form no exception; yet he will be full of honours as of days. (A recent writer, indeed, thinks that Euclid's shade would hardly be pleased at the absence of growth in his "Elements," as such would indicate stagnation and want of vitality.)

We shall touch lightly upon the contents of the *Syllabus*, and we adopt this plan the more readily because, as will have been seen from our remarks, the subject-matter is being considered critically by our most competent geometers.

There is a twofold division into a Syllabus of Geometrical Constructions, and into a Syllabus of Plane Geometry. That the study of Pure Geometry should be prefaced in the case of junior pupils by a short course of geometrical constructions was recommended by some of our early reforming geometers, and is now very generally admitted. In most, if not all, cases it is found to be of use. Boys thus get a notion of the objects of Pure Geometry and appreciate the limitations laid down in its postulates. A very short course, however, is sketched out here.

The second *Syllabus* is prefaced by a short logical introduction. This is not an "articulus stantis vel cadentis ecclesiae"; it is rather the "scaffolding" preceding the erection of the building. Indications are given here and there in the *Syllabus* as to how the Theorems are intended to be demonstrated, and the Introduction once for all explains what is meant by the Terms. Taking the typical proposition to be: If A is B, then C is D; the *contrapositive* is: If C is not D, then A is not B; the *contrapositive* of the converse—If A is not B, then C is not D—is here called the *obverse* of the typical Theorem. (The use of this term is somewhat of an innovation, but we learn that it was substituted for *opposite*, because in Logic two *opposite* propositions cannot be true together.) Besides, there is the Rule of Identity (if there is but one A and but one B, from the fact that A is B it follows that B is A).

Book I. treats of the straight line under five sections, viz., Angles at a point, Triangles, Parallels and Parallelograms, Problems, Loci. Here we must first note that the definition given of a straight line is that it is such that any part will, however placed,

lie wholly on any other part, if its extremities are made to fall on that other part. The angle is fully illustrated. Definitions are given as the occasion for them arises, except, perhaps, for the circle and radius, which occur very early in the *Syllabus*. Distinctive features which obtain throughout are that Problems are divorced from Theorems, alternative methods of proof are suggested, and frequent use made of Superposition. For instance, Theorem 6 (Euc. i. 5) has the hint appended: "by Theorem 5 (Euc. i. 4), or by Superposition." Euclid's definition of parallels is taken, and Playfair's is given as Axiom 5. Theorem 21—If a straight line intersects two other straight lines and makes the alternate angles equal, the straight lines are parallel—is proved as the contrapositive of Theorem 9 (Euc. i. 16); and Theorem 22—If two straight lines are parallel and are intersected by a third straight line, the alternate angles are equal—by the Rule of Identity and Axiom 5.

These instances will sufficiently indicate the treatment of some crucial points, and how far the modes of treatment herein suggested deviate from Euclid.

Book II. treats of Areas; Book III. of the Circle. In this last book there are marked innovations: for instance, Tangents are treated of in two sections—first directly, secondly by the Method of Limits. The section on Chords is suggestive. From that on two circles we take Theorem 23—If the circumferences of two circles have one common point not on the line through their centres, they have also another common point. This is the obverse of Theorem 22—If two circumferences meet at a point on the straight line passing through their centres, they cannot have a second point in common—contrapositive of part of Theorem 21—The straight line which passes through the centres of two circles whose circumferences meet in two points bisects the straight line joining those points and is at right angles to it.

We come now to Books IV. and V., which treat of that *crux* of geometers, Proportion. Here a simplification of the Euclidian treatment by multiples is adopted as the basis of a rigorous treatment in Book IV.; and in Book V. is given a brief and incomplete treatment (holding for commensurables only) for pupils whose time or capacities are limited.

Much of the discussion on moot points is given in the several reports of the Association: these have not been published, and so must be looked upon as private documents. A fairly full account of the several schemes submitted on the difficult subject of Proportion is given in the *Messenger of Mathematics* (1874, pp. 155-163).

Sufficient has, we think, been said in justification of the formation of the Association; the examination we have made of the *Syllabus* in its present form leads us to recommend its use (temporarily until we get a text-book) as a handy-book for *viva voce* teaching.

R. TUCKER.

MINOR PHILOLOGICAL BOOKS.

Mémoire sur le Texte primitif du 1^{er} Récit de la Création (Genèse, Ch. I.-II. 4.), suivi du Texte du 2^e Récit. By M. Gustave d'Eichthal. (Paris: Sandoz et Fischbacher.) M. d'Eichthal in this brochure enters into a minute examination of the history of the Creation as described in the first chapter of Genesis, and points out certain inconsistencies observable in it. Thus the sky which is represented as being created "in the beginning" (v. 2) is not really created until the second day; two distinct acts of creation, the separation of sea and land and the appearance of vegetables, are united in the work of the same day, like the creation of beasts and man on the sixth day; the existence of vegetables is made to precede the creation of the sun, the source of their life; and the light and darkness are divided from one another immediately after the creation of the light has been already mentioned. Certain passages, also, which are needed for completing the symmetry of the narrative, are wanting in the Hebrew text, though supplied by the Septuagint. These phenomena induce M. d'Eichthal to believe that the account as we have it has undergone transposition and addition; and by cutting out interpolations, inserting the missing passages, and placing verses 14 to 18 between verses 8a and 9, he endeavours to restore the original text, which he thinks consisted of eight strophes, each strophe containing two stanzas. The theory is a very ingenious one, as are also the references to Persian ideas which the author sees in the Biblical story in its present form. The creation of light, for instance, is assigned to the redactor of the primitive poem, a contemporary, according to M. d'Eichthal, of Ezra or the second Isaiah, on the ground not only of its interrupting the narrative, but also of its being a protest against the Zoroastrian doctrine that light was the uncreated abode of the deity himself. Commentators, however, have been too ready to discover Persian ideas and legends in the earlier chapters of Genesis; and it is now certain that the latter have rather to be connected with the ancient myths and epics of Chaldea. The recently-found fragments of the old Babylonian poem of the Creation describe the divine work as taking place on successive days, and the whole poem begins with words which bear a striking resemblance to the first two verses of Genesis:—

"At that time the heaven above was unnamed;
This earth beneath was unrecorded:
Chaos in the beginning was their origin."

No doubt, however, M. d'Eichthal's criticism and reconstruction of the "Elohistic" version of the Creation contains much truth. Knobel once tried to show that the Creation was originally represented as taking place in ten days, which were afterwards reduced to seven, and Professor Martineau has pointed out phenomena which indicate the presence of a redacting hand. Knobel's theory of contraction is less satisfactory than d'Eichthal's of enlargement, especially when we consider that the Babylonians, from whom the Biblical account seems ultimately to have been derived, had a particular affection for the number seven, and were also the inventors of the week (a fact, by the by, of which M. d'Eichthal shows himself ignorant). But until the Chaldean form of the legend is better known, further theorising upon the subject would be premature.

Zur Geschichte der indogermanischen Stamm-bildung und Declination. By Gustav Meyer. (Leipzig.) Meyer's monograph is to be recommended for the patient care and diligence which it displays. Its primary object is an investigation into the phenomena presented by the exchange *a*-, *i*-, and *u*-stems in Aryan; but the author has introduced a good deal of other matter that bears on the declension of nouns and pronouns. Thus he starts with declaring his conviction that a great variety of terminations existed in the Parent-Aryan between which there

was no difference of meaning, and that it was only gradually that separate suffixes came to be provided with separate significations. In regard to the pronouns, again, he holds that no distinction was originally made between the several persons, the stem *va*-, for instance, denoting not only the second person (as in *vas*, Lat. *vos*), but also the first person (as in *va-ya-m*, our *we*). Elsewhere he protests against the uniformity usually assumed to have existed in the Parent-Aryan, in favour of dialectal differences which must have prevailed from the first, and which have resulted in the perpetuation of a pronoun *tas* by the side of the pronoun *sa*. As Meyer observes, there is really no reason why *sa* should not have been fully inflected from the first. Besides *sa*, he endeavours to show that a stem *si* must also have existed; and the general result of his enquiries is to demonstrate that "not only stems in *a* and *i*, but also others in *i* and *u*, and others again in *a*, *i*, and *u* were found side by side in great variety in the parent-speech, and have consequently been preserved in very different ways in the derived languages."

Introduction à l'Etude de la Science du Langage, by Domenico Pezzi. (Paris: Sandoz et Fischbacher.) This is a translation from the Italian by M. V. Nourrisson of Professor Pezzi's *Introduction to the Science of Language*, and it has had the advantage, not only of being carefully revised by the author, but also of being enlarged and improved by him at the same time. For a short manual which will give the reader an idea of the main features of Glottology, and of the chief works relating to each department of it, we know of nothing better or more useful. The sketch of the history of the study from the days of Pānini and Plato to our own, is especially good. So also is the bibliography of the leading languages of the Aryan family, though, perhaps, the author is not so well acquainted with the work recently done in the Celtic branch as he is in the case of the other branches. It is only when he comes to deal with the Semitic languages that he steps upon unfamiliar ground. M. Renan's great work is here his leading authority, and so little is he aware of what has lately been done in Semitic philology that he includes Assyrian in the Aramean family. Elsewhere, however, his references are as full as they can well be, and are brought up to the level of the most recent information. His philology is none the worse for his Hegelian tendencies. The book is not only well fitted for schools, but the completeness and accuracy of its bibliographical references make it also extremely serviceable to the advanced scholar, and we should not be sorry to see a translation of it into English. Italy and France are not the only countries where young students need to be "disabused of the vulgar error which consists in considering classic philology not as the scientific knowledge of the Hellenic and Roman world, but only as a preparation for certain exercises in rhetoric. To write in Latin is the means, not the end, of those studies which ought to aim at giving them a thorough idea of the intellectual life of the Hellenes and Romans. This is the true end of philological science, that towards which the efforts of true philologists are directed." We ought to add that the book has been very carefully corrected; almost the only misprints we have noticed are *Mahābhārata* for *Mahābhārata*, and *Schah-na-meh* for *Schah-nameh*.

A. H. SAYCE.

SCIENCE NOTES.

ASTRONOMY.

Meteorites.—Prof. Leonard gives an account in the *American Journal of Science* of the remarkable meteor which fell in Iowa on February 12, 1875, a large number of stones varying in weight from a few ounces up to seventy-four pounds and amounting in the aggregate to 500 pounds, having

been found after the explosion. Some of these have been examined spectroscopically by Prof. Wright (ACADEMY, December 18), with very interesting results, and an analysis has been made by Prof. Lawrence Smith. From the accounts of various observers, Prof. Leonard has traced the course of the meteor for some seventy miles, its height being fifteen miles when first seen, and diminishing to eight miles at a distance of twenty-two miles from the place where the largest fragment fell, and to two miles at a distance of two miles from the same place, so that the trajectory is somewhat curved. The velocity would appear from the most probable estimate to be from six to seven miles a second, or about twenty times that of a cannon ball. Notwithstanding this high velocity only a few of the larger fragments were imbedded in the earth, which was owing partly to the low angle of descent, and partly to the frozen state of the ground; but the piece first found had bounded on to a distance of more than thirty feet from where it first fell, and it must then have been sufficiently warm to melt slightly the underlying snow. This meteorite was of the stony class, yielding only 12½ per cent. of nickeliferous iron. Prof. Lawrence Smith has also analysed an iron meteorite which fell in Tennessee in 1835, the proportion of iron in this case being 91 per cent., and of nickel 8, with a small quantity of cobalt in addition. The surface of this meteor was like smooth cast-iron, but reticulated with a net-work of laminae, forming equilateral triangles, and it seems to have a remarkable power of resisting the tarnishing effects of the vapours of a laboratory. Prof. Wright has found that when raised to a red heat this meteorite gave off more than twice its volume of gas, composed of about five parts of hydrogen and one each of carbon monoxide and carbon dioxide. Prof. Lawrence Smith concludes that this meteorite had not been heated to a sufficient degree to fuse the iron, a point of some interest. Another meteorite of the iron class, weighing about two ounces, has been picked up recently in the East of Scotland, making the fifth authenticated case of the fall of a mass of iron; this body is said to be of a spongy texture, but has not yet been analysed.

Variable Stars.—In a recent number of the *Astronomische Nachrichten*, Professor Schönfeld concludes his communications on variable stars, which since 1865 have given such a valuable history of these puzzling bodies. Most of these stars are invisible to the naked eye, at any rate at their minima, and as Professor Schönfeld is leaving Mannheim, where he has used the refractor of the Observatory, his labours must now be brought to an end. One great result of the work which has been done by himself and by Dr. Schmidt at Athens has been to establish the fact that though there is a certain amount of regularity in the changes of many of the variable stars, yet there are irregularities modifying the period which may be taken as a rough representation of the cycle of changes. These perturbations have been expressed by empirical formulae, but as yet no physical cause has been assigned. Professor Schönfeld now gives the results of his observations of nearly a hundred variable stars, reserving others of which he hopes to continue the observation at Bonn. The discordances between theory and observation which are given in every case show that in the great majority of cases the law of the changes is well determined. Dr. Schmidt, of Athens, has also published the results of his observations of the three stars, U, W, and X Sagittarii during the last ten years. These three stars have periods of about seven days each, subject to very slight alternate increase and decrease in the course of three-and-a-half, eight, and two years respectively. In each case the increase of light is more rapid than the decrease, the greatest brightness being attained in three days from the mean state, whilst it takes four days to return to it; and further, there is in the star W (or γ)

Sagittarii a secondary minimum and maximum, occurring shortly after the principal maximum. These three stars are curious from the remarkable similarity of their changes, which have been so closely watched by Dr. Schmidt.

The Comet of 1874.—The observations of Coggia's great comet, which Dr. Schmidt made at Athens, have been delayed by his absence, and are only now published in the *Astronomische Nachrichten*. It will be remembered that this comet was a very striking object near the north horizon, but in these latitudes twilight interfered much with its visibility. At Athens Dr. Schmidt was greatly impressed with its splendour, though it set earlier there, and he ranks it, in respect to brightness, length of tail, and beauty of form, as third among the many great comets which he has seen, putting that of 1861 first, and Donati's (1858) second, while those of 1843, 1862, and 1835 (Halley's) follow. The brightness of the nucleus and head, and the length of the tail, were carefully noted; the head, which on June 1 was only just visible to the naked eye as a star of 6½ magnitude, had risen by July 2 to the second magnitude, and by July 13 to 1½ magnitude, while the length of the tail had increased in the same period from a fraction of a degree to twenty-nine degrees, extending, after the head was lost in the sun's rays, to sixty-six degrees on July 21, and thus exceeding greatly that of Donati's great comet. Dr. Schmidt has given the positions of the axis of the tail as determined by him on each night, but without drawing any conclusions as to its position with respect to the radius vector through the sun. The nucleus is stated to have been of a golden colour and about a second in diameter, while the head was about three minutes of arc towards the end of the period of observation.

THE gold medal of the Royal Astronomical Society has been awarded to M. Le Verrier for his researches on the theories of the four outer planets, Jupiter, Saturn, Uranus, and Neptune. M. Le Verrier, some years ago, received a similar award for his work on the interior planets. It is understood that the distinguished French astronomer will be present at the meeting in February, when the medal will be presented to him by the President, Professor Adams, and that he will then deliver an address on the progress of Physical Astronomy in England since the time of Newton.

THE late Mr. Carrington, who died recently, has left a sum of two thousand pounds to the Royal Astronomical Society, besides a similar bequest to the Royal Society, of both which societies he was a distinguished member. His two great works, the formation of a standard catalogue of circumpolar stars and his sun-spot observations, will remain as lasting monuments to his fame. The former is in every way worthy to be ranked with the similar work of Groombridge in the early years of this century, and is remarkable as well for the mathematical skill brought to bear on the reductions, as for the perseverance which could alone carry a private individual through such a mass of observations. The latter work has formed the solid foundation for the new branch of science which Mr. De La Rue has since taken up with such marked success.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, January 11.)

A. W. FRANKS, Esq., F.R.S., Vice-President, occupied the Chair. Mr. W. S. W. Vaux, F.R.S., read a paper on the Maori race of New Zealand. There were three sources from which information as to the origin of the Maoris might be obtained. Firstly, from traditions, among which a very general and remarkable uniformity prevailed, pointing to the conclusion that their ancestors came from the north and north-east in small numbers and a few at a time, the names of some of the canoes in which they arrived having been preserved. The author thought that the evidence in

favour of those traditions was conclusive. Secondly, from their ethnology and customs. With regard to the former, appearances were at first sight in favour of a mixed origin, the diversities in physiognomy and colour being considerable; but to that view the author held the linguistic evidence furnished an unanswerable objection. As to the customs of the Maoris, they did not differ much from those observed in other groups of Polynesian Islands, and indicated a former intimate connexion between them. Thirdly, from language. The general conclusion on that argument was that there was one Polynesian language which had been broken up into many dialects, and the Maori was one of them. Thus was opened the larger question as to who were the Polynesians; and it was in that direction enquirers must search for the origin of the Maoris. Evidence finally pointed to Asia for a solution of the problem. Dr. Hector, F.R.S., exhibited and described at length the collection of stone and other implements he had recently brought from New Zealand, and he dwelt minutely upon the conditions of their discovery; he also entered into a discussion of the traditions of the Maoris, their population in each island, their manners and customs, their language and physique, and drew a comparison between them and the Moriories, and treated of many topics relating to the past history and present condition of the people.

LONDON MATHEMATICAL SOCIETY.—(Thursday, January 13.)

LORD RAYLEIGH, F.R.S., V.P., in the Chair. The following communications were made: Mr. J. W. L. Glaisher, F.R.S., "on an Elliptic function Identity." Prof. Tanner on "the Solution of Partial Differential Equations of the second order with any number of variables when there is a complete first integral." Prof. Clifford, F.R.S., on "Free Motion of a Rigid System in an *n*-fold homaloid; expression of the velocities by Abelian functions." Lord Rayleigh, F.R.S., "on the Approximate Solution of certain Potential Problems."

The following is an outline of Prof. Clifford's remarks:—Equations corresponding to Euler's are obtained for the $\frac{1}{2}n(n-1)$ rotations p_{hk} ; these are $\lambda_{hk}d_p p_{hk} = \sum p_{hkl} p_{kl}$ where the λ are expressed in terms of the n constants, and, namely, $\lambda_{hk}(a_h - a_k) = a_h + a_k$; it is understood that $p_{hk} = -p_{kh}$. It is then shown that similar equations are satisfied by quotients of Θ -functions of $n-2$ arguments, one argument being at $+z$. The relation of the problem for the rotational velocities in n variables carries with it the determination of the position in the case of $n-1$ variables; the coordinates of the principal points are thus expressed in terms of the combinations of Θ -functions which Rosenhain used for the inversion of integrals of the third class.

ROYAL ASTRONOMICAL SOCIETY.—(Friday, January 14.)

PROF. ADAMS, President, in the Chair. A report by the Astronomer-Royal on the progress of his new Lunar Theory was read, the object of the paper being to give such an account of the state of the work, that, in case of its being left unfinished, as unfortunately happened with Delaunay's calculations, a successor could take it up. A large portion of Sir George Airy's work—the details of which are carried out by computers under his supervision—is now completed; there remain, however, some delicate points connected with the inequalities of long period, which will require great care in their treatment, this being the most difficult part of the subject. Captain Orde Browne then made some remarks on the late transit of Venus, as observed by himself and others in Egypt, pointing out that there were three different phases of contact recorded by different observers, and that, though the difference between the times noted for the two extreme phases exceeded two minutes, yet the agreement was very striking between different observers, when due allowance was made for this. In some cases an observer had recorded more than one phase, which gave the means of determining the differences in the corresponding times. Mr. Christie described two new forms of solar eye-piece which he had contrived for diminishing the sun's light. Mr. Dunkin, one of the secretaries, then read a paper by Professor Winnecke on the late solar eclipse which had been observed at Strassburg in the same way as at Greenwich, measurements of the cusps being made with a

view of determining the position of the moon. The agreement between the results obtained at the two Observatories was found to be highly satisfactory. Mr. Dunkin also read a note by Mr. Webb on the variable star S. Orionis, and portions of two papers by Mr. Plummer on the "Proper Motions of Stars" and on "Astronomical Nomenclature." The former insisted strongly on the advantage that would result from rejecting the observations of the last century altogether and relying on recent determinations of positions of stars; the latter proposed a complete revolution of the mode of naming the minor planets and stars, a scheme which did not appear to commend itself to the meeting.

PHYSICAL SOCIETY.—(Saturday, January 15.)

THE PRESIDENT, PROF. GLADSTONE, F.R.S., in the Chair. Prof. Woodward, of the Midland Institute, Birmingham, exhibited a novel form of apparatus for showing either the longitudinal motion of sound waves, or the transverse vibrations of those of light. It consists of a series of balls suspended in a horizontal line which rest against a series of transverse partitions in a wedge-shaped trough. If this be drawn aside in the plane of the balls and then slowly depressed, the motions of the particles will illustrate the phenomena of a sound-wave, while by displacing the trough parallel to itself prior to depressing it, the balls will oscillate parallel to each other and will illustrate the nature of a wave of plane polarised light.

Mr. Lockyer, F.R.S., then made a communication on "Some Recent Methods of Spectroscopy." Among these were (1) The application of photography to securing permanent records of solar and other spectra; (2) The determination of the absorption-spectra of vapours; (3) The determination of what would be the spectra of absolutely pure metals, &c., if attainable; (4) A quantitative spectroscopic analysis. The apparatus by means of which Mr. Lockyer is now securing a valuable series of photographs of spectra was exhibited, and several of these were shown upon the screen. Mr. Lockyer also pointed out several necessary precautions. A photograph comparing the spectra of aluminium and calcium was exhibited, in which it was noticeable that many lines were common to both, but those which are thin in one are thick in the other, and *vice versa*. By results of this nature it is proved that no two simple substances contain any lines in common, and no substance is spectroscopically pure. Mr. Lockyer saw in these results the germ of a quantitative spectrum analysis, and experiments since carried on by himself and Mr. Roberts of the Mint, fully confirm the opinion; but the method, although extremely delicate, cannot yet be looked upon as reliable. The examination of absorption spectra at low temperatures by Roscoe and Shuster, and by Lockyer, and at a high temperature (that of the oxyhydrogen blowpipe) by Lockyer and Roberts, show that these spectra can be divided into five distinct classes, depending upon the number of molecular simplifications through which the substance has gone.

FINE ART.

ROYAL ACADEMY—SEVENTH WINTER EXHIBITION OF OLD MASTERS.

(Third Notice.)

In comparison with Reynolds and Gainsborough, Romney, the third great portrait-painter of the time, is apt to seem a little common and heavy. From his canvases a sitter does not look out with the same strong individuality of cast and bearing that attracts you in those of the other two; in his portraits you neither find miracles of discriminating refinement, as in those of Reynolds, nor miracles, as in Gainsborough's, of breathing animation. Although, like them, he possesses in an extreme degree the sense of beauty and breeding, he expresses it in a more general and sweeping manner than they, with even more haste, but at the same time with less lightness of hand. His execution is without Reynolds's complexity and richness, and without Gainsborough's felicitous audacity; it is direct and broad, but sometimes so direct as to be dull, and so broad as to be empty. Less time, we sometimes feel, and less paint, could not

possibly have been expended than Romney has expended to represent the lineaments and draperies of the person before him; when we look at his work it is impossible not to be sensible of that impatience, and continual desire to be going on to the next thing, which was in fact the misfortune of his temperament, and which beset him especially in portrait-painting, since that, he considered, was but a duty thrust upon him by the need of bread and the importunity of the time, to keep him from his true vocation of heroic art. May we not hope to see in one of these exhibitions some of those pictures which Romney took real pleasure in painting, such as the *Shipwreck* from the *Tempest*; *Shakespeare attended by the Passions, Alope*, and the rest? Meantime here are some of the portrait pieces where he is at his very strongest. The great family picture in life size from Trent-ham showing four children of Earl Gower dancing in a ring, while an elder sister gives them the time with the tambourine, has many beautiful and masterly qualities (70). Romney in his Italian and classical studies learnt to draw the figure better than any of his contemporaries. To combine and compose a group in motion with this grace and distinction would have been quite beyond either Reynolds or Gainsborough. The sway of the linked arms and moving feet is indeed very lovely, and so is the standing figure of the elder girl, that pure and gentle Bacchant. Bacchant I call her, because both in this figure and the dancers, one recognises the distinct suggestion taken from, the undisguised reference made to, figures and groups of ancient art. If beside Gainsborough, who is content to fix for you the passing airs and fashions of the time, Reynolds seeks to escape from them by simplifying my lady's headgear and making of my lady's gown a compromise between her real gown and the tunic on a statue, Romney goes much beyond Reynolds in the same direction; he simplifies fashion and costume as far, and brings them as close to the antique, as ever he can. Thus these dancing children wear sandals on their feet; thus this English girl is as it were some demurer and more sober Maenad from an urn, and the whole piece is elevated, or what Romney held to be elevated, into an ideal atmosphere. This merging of the real in a classical ideal, this reference to ancient precedents, this breadth and generality of treatment, were qualities which Flaxman, from a boy, greatly admired in Romney, and which, in a criticism published upon his death, he picks out for especial praise. They had also a reflex effect upon the public, if we are to believe what we are told, that Romney's picture of *Cassandra* first gave English fashions that turn towards a Grecian simplicity which maintained itself through the closing years of the last century and the beginning of this. The present picture, however, belongs to an earlier date, and represents what the artist would have liked to see rather than what he can have really seen. His taste was so good, the instinct with which the thing is done so true, that one does not resent the artifice, or feel any jar between the classical figures and draperies and the English faces of this beautiful family—faces that Romney has expressed in a manner only a little less individual, a little less dainty and winning, than they would have been expressed by either of his rivals. The picture is quite well preserved; the colour rather hot, and, except in the pleasant cream-white of the elder sister's drapery, disappointing; the execution plain and straightforward. Other single portraits of the same family, also by Romney, are numbered 1, 68, and 71. And another picture of his yet, No. 246, is probably to many the most attractive of all. It is a portrait of that radiant and versatile creature who was the chief inspiration of Romney's artistic life—Emma Hart or Lyon, at this time mistress to Charles Greville, and afterwards wife to his uncle, Sir William Hamilton. Features and a figure of perfect beauty, with the genius of a born

actress and brilliant mimic, made of her the ideal model for a painter. This version of her as the *Spinstress*, sitting with her wheel and distaff at a cottage door, in a simple white dress, and white scarf about her head, is well known by the engraving. It was painted at the time when Charles Greville, getting into money difficulties, was forced to part from his friend, and the picture remained for some time on the artist's hands. It must have been one of Romney's happiest things, but can hardly be judged of as it is now. Many readers must remember what a ruin it was, how sunk, cracked, lost, and faded, when it was sold last year at the Watts Russell sale, where its present owner, Lord Normanton, bought it. Now it is all bright and renewed; but the renewer has made the mistake of forcing up the head and shoulders into light, and thrusting down into dark the door which is behind them, so that they are relieved with a vulgar violence of contrast which was no part of the original scheme. The right hand part of the picture, where are the hen and chickens, the vine upon the cottage wall, the distaff and its load, remain on the contrary in their true tones, and are now really the most valuable part of the picture, though very far from its most striking part; for at first sight, and to untrained apprehensions, there will be a spell in that very artifice of which I speak, in the forced contrasts, and in the cream and roses which have been revived in their exaggerated bloom upon the beauty's countenance.

SIDNEY COLVIN.

JAPONISM.

THE publication of the second part of *The Ceramic Art of Japan*, by G. A. Audsley and J. L. Bowes, and an article in *La Revue Scientifique*, which we shall refer to presently, lead us again to call our readers' attention to the twofold interest, artistic and philosophical, attaching to the Empire of the Rising Sun. The former is a retrospective view of the civilisation of a race which for the last three centuries has carefully guarded itself from European influence, and has accomplished on the spot, unaided, unless it were by China and the Corea, the pursuit of its own ideal in every branch of decorative art. The latter is an examination into the wonderful modification which took place in the customs of this same people, so soon as political events, not less impossible to withstand than the meteorological phenomena which at various times have changed the face of our continents, had overthrown its feudal constitution.

I noticed the first part of Messrs. Audsley and Bowes' work in your columns of August 21. This second part is better, the engravings are more brilliant, and it contains a finer choice of specimens. The tones also are fresher, and the shadows less dull, especially in the two magnificent large covered dishes borrowed from the Dresden Museum. The period at which they were brought to Europe is a certificate of their antiquity. They came from the Hizen manufactory, where the most richly ornamented pieces of the chrysanthemum and Fo Hang bird pattern in the Chinese taste seem to have been manufactured for exportation. There are two photographic plates containing some thirty little figures of animals, and pots of celadon and Kioto porcelain. I should also mention a flower vase of fine cream-coloured faience, covered with a thin varnish, minutely cracked. A large oval medallion on the belly of the vase represents a poetess and a young nobleman in the stately dress of the ancient imperial court. It is encircled by a little chain of moveable rings, no doubt extremely difficult to make, but not in the purest taste.

The text just touches upon the question of the centres of manufacture. This is really the newest thing in the book, and if the information be positive and clear it will give it a lasting value. The question is simple enough as regards such distinct substances as enameled earthenware or

porous clay, answering to our pipe-clay, but when it comes to pieces made of kaolin and enameled with feldspath, the difference is so small that it is chiefly the ornamentation which distinguishes the school, the centre of manufacture, and the age. Some of these ornamentations are free copies from the Chinese, and in my opinion all the attempts hitherto made practically to determine what the distinctive marks have been fruitless. It is a question of feeling more than anything else, just as a clever amateur distinguishes genuine prints of Albert Dürer and Rembrandt from copies however perfect. The marks, or monograms, and the signatures can also be imitated and are not to be relied on as guides. And yet as the question stands at present, the marks and signatures of the maker and the ceramic artist are of the greatest importance, as by their means pieces can be grouped, and the groups compared, and the comparison may lead to more definite conclusions. In the description which accompanies the plates, Mr. Audsley has already given us the names of several Japanese manufacturers and decorative artists. He will probably give us tables of the figurative characters of these names or monograms written with the brush or stamped in the clay. As we have already said, our surest guides in establishing a broad distinction between Japanese and Chinese art are, so long as textual imitations do not intervene, the subjects preferred by such and such schools. The thirty-two pages published under the title of *Japanese Art* show that Messrs. Audsley and Bowes have been long engaged in collecting their materials, and that no source of information has been neglected by them. The works of the travellers Kaempfer and Siebold are still the safest and the most abundant, from a technical point of view. But how many gaps they have left, which neither the clever *Tales of Old Japan*, by Mr. Mitford, *Le Japon Contemporain*, by M. Humbert, Sir R. Alcock's book, nor other picturesque and amusing publications on the subject, have yet been able to fill up! Much may be learned from conversations with the Japanese if they are of the higher class and see that you are a real friend of their country. But Europeans should, above all things, set to work to translate as literally as possible all the collections of celebrated poems, national songs, historical tales, tales for women and children, illustrated geographies, the descriptions of temples containing all kinds of curiosities, the popular and serious encyclopaedias, they can lay their hands on, and such works are now to be found in considerable number in European libraries. This is the great thing to be done now. And it is a work as full of interest as the exploration of the sources of the Nile, leading as it does to the discovery of psychological regions hitherto very little known.

Japan has furnished us with lovely flowers and trees for our hothouses and parks, and possesses many like ours. On their objects of art these plants have a complex meaning; not only are they intended to give pleasure to the eye, but also contain a historical allusion. It was a good idea of Mr. Audsley's to have copies made of ten of these arrangements of flowers and foliage which the Japanese are so clever at making for their vases. Young girls belonging to the best society are sent to Yedo to study the art under celebrated professors. They are taught to cut the stalks in a particular way, to arrange them in a particular order, to express the symbolical relation between them and the months and seasons, and preserve them by plunging them into water or wet sand. I have an ancient album in my possession representing the vases of flowers which won the prize in a competition open to nobles, bonzes, warriors, merchants, &c. The vases were for the decoration of a temple, and the competition lasted a fixed time. The Japanese gardeners are skilled in the art of growing trees, pines for instance, in vases, among artificial rocks, and of checking their growth without injuring their strength. Dwarf-trees produced in this manner, and worth large sums, are

placed in the rooms to suggest the idea of longevity so dear to all Eastern races.

The favourite flowers of the Japanese are the chrysanthemum, the peony, the iris, the lily, and the glycinia; their favourite trees, the plum or mume, the pawlonia imperialis, the peach, the fir, and the bamboo. The combinations of colour, form and arrangement they have produced with these are countless. In that respect they are more subtle than all other Eastern nations. They have had the supreme good sense to make a sparing use of the human figure in their representations; they picture it very cleverly in action, but had not that grand knowledge of its construction which the Greeks had.

The animal, too, comes to their aid. But in the same way that they do not come near European art in their representation of the human form, so also four-footed animals present difficulties to them. But when they come to deal with fishes, tortoises, and especially birds, they then show themselves our masters. Everyone nowadays is familiar with their cranes, cocks, falcons, their pheasants and peacocks. Each represents some emblematical idea, the crane longevity among the inhabitants of the air, the cock boldness, the eagle strength, &c. The book before us contains a number of amusing stories, but in our eyes its chief merit lies in its treating the aesthetic side of Japanese art. For, delicate, graceful, and varied as Japanese art is, and specially suited to a brave, intelligent, lively people like the Japanese, it had never until now received the serious and comprehensive treatment which we bestow on the arts of the Western world.

La Revue Scientifique (for November 20) contains an important article by M. Alfred Angot, called "L'Ere Nouvelle au Japon." It is partly compiled from letters sent to the *Revue des Deux Mondes* in the course of the last two years by our fellow-countryman M. G. Bousquet, who, together with M. Boissonnade, is engaged in the compilation of a civil code at Yedo; partly also from the book called *New Japan*, published in London by Mr. Samuel Mossman. M. Alfred Angot met our French Consul, M. Duchesne de Bellecourt, at Batavia last year. M. Duchesne de Bellecourt had previously been French Consul in Japan, and there had collected materials for a considerable work on the chronological history of the double dynasty of the Mikados and the Shigouns, and these he communicated to M. Angot. It is very desirable that the work should soon be published, for our present knowledge of the historical events which occurred at Kioto and Yedo, the two capitals, the religious and the administrative, from the time of the divine foundation of the Empire up to the usurpation of Taiko Sama and Hyeas, is very confused and enters little into details. Nothing can be more obscure than the question whence, whether from the islands or the continent of Asia, and from what part, the invaders came who landed in the south, drove back the inhabitants, step by step, towards the north, and established their dominion on such a firm basis as afterwards to be able to force the fable of their divine origin on the conquered people. Did they come from the Malay peninsula or from India? I believe, that in the absence of historical documents, anthropology and philology are the only guides to a solution of this important ethnographical question.

The article before me does not however touch on these questions of origin. It contains a clear and very impartial account of political, military, economic, and social events from the year 1856, when, on the occasion of the war with China, the attention of Europe was turned to Japan, up to the present time. These events, which after many revolutions ultimately resulted in the overthrow of the dominion of the Shigouns, the abolition of military feudalism, and the re-establishment of the Mikado rule, are now well-known. The reforms which sprang from its new relations with the European world, from whose influence Japan had, since the 16th century, so carefully guarded itself,

were the work of two eminent men, Sanjo, Minister of the Interior, and Iwakoura, Minister of Foreign Affairs. The latter belonged to the highest ranks of the aristocracy, the *Kugues*. It is believed that if a middle class can be founded, the nucleus of which is already to be found among the tradesmen, the revolution is sure to succeed. We think so too, for everything seems to have been wisely managed by the higher classes and accepted by the people with intelligent obedience. The commercial and industrial capacities of the nation will now, in the spirit of our modern civilisation, be strained to the utmost. But it will be no longer a question of purely artistic production. Until now in Japan, as in Greece in her Golden Age, and in the France of the Middle Ages, artistic production was diffused among the mass of the people. Some superior artists of course there always were, who with a clearer and higher idea of perfection than their brethren set the tone from time to time, and invested the ideal of form and colour, of moral and physical expression, with new life—artists whose works were admired, discussed, and copied; but the education was general, and the influence of such works penetrated much deeper than in our countries, where the appreciation of rare and beautiful things is chiefly confined to the rich and educated classes. In Japan the price of manual labour is almost nil; a constant interchange of labour and protection between the people and the aristocracy supplied all the resources which the country needed; every article, the commonest as well as the choicest, was worked, corrected, and reworked, until it answered to the highest requirements of perfection, usefulness, and pleasure exacted by this chivalrous, active, and lively race of people. But now European demand will excite a purely commercial spirit. And those who until now were only simple artists will divide themselves into workmen and academicians. Soon even the workman will not be equal to the demand, and the help of machinery will be called in. Machinery will entail division of labour, and division of labour is the cellular imprisonment of human activity. Japan already has new looms for weaving silk and cotton, which produce at half the cost of yours.

We shall thus have witnessed one of the most formidable phenomena of European civilisation, which brings the whole world to one inevitable level, annihilates the races that attempt resistance, as it burns down the virgin forests, or what is still worse, lets them live on, adopting European dress and abjuring their native arts.

While some are turning their attention to the Extreme East, others are scrutinising, with jealous care, the traces of the ancient world. M. J. Baissac has just issued a reprint of a learned paper, lately published in the *Revue de Linguistique*, under the name of *Le Centaure Chiron, Faust et les Dactyles*. It supplements a preceding work in the same review, *Vienna, Civitas Sancta*, on the "Chthonian" divinities, the divinities, that is to say, who people the bosom of the earth with their mysterious personality. M. Baissac believes the legend of Faust to be of very ancient date, and that the ghost of Helen, which the magician evoked was Chariclo who was beloved by Chiron. The Indian or Aryan mythology has furnished him with some curious comparisons. PH. BURY.

ART SALES.

On the 11th inst. Messrs. Christie, Manson, and Woods sold a mixed collection of porcelain and furniture. Among the first, a pair of white shell Bow saltcellars sold for 71., the only objects worthy of notice. A black boule inkstand, 131.; old English satinwood secrétaire, 161.; a similar semicircular commode, 17 gs.; Louis XVI. parquetric semicircular commode, 361. gs.; old English rosewood bookcase, centre enclosed by doors, circular ends, 91. 15s.; a pair of pedestal parquetric commodes, 261.; pair of Sheraton caskets

on fluted legs, 11*l*.; old English 16 feet mahogany bookcase, doors inlaid with vases and trophies, 72*l*.; Sheraton cylinder-front secrétaire inlaid with marquetry, 100*l*. The prices realised for these objects and for the Sheraton and Heppelwhite chairs at the sale last year of the late Mr. Morant's collection, show how the old English furniture of the last century is rivaling in value the productions of the Louis XVI. period.

On the 14th were sold various drawings and pictures, among which G. Morland's *Boy and Pig*, 30 gs.; Jan Steen, *Marriage of Cana*, 80 gs.; Colman, *Boy with Dog and Game*, 15 gs.; the companion, 14½ gs., and *Garden Scene*, 25 gs.; Barker, *River Scene*, 31 gs.; Boucher, *Diana and Calisto*, 14 gs.; Watteau, *Fête Champêtre*, 32 gs.

THE sale of the 15th contained, among other pictures, the property of the Coulson family, from Blenkinsopp Castle, Terburg, *Interior*, 52 gs.; Snyders, *Interior of a Larder*, 67 gs.; Goebouw, *Italian Seaport*, 33 gs.; W. Wex (Munich), *The Königsee, Bavaria*, 24 gs.; Both, *Landscape*, 10 gs.; Hughtenburgh, *Siege of a Dutch Seaport*, 14 gs.; Carmichael, *H.M.S. Pelican*, 13½ gs.; *Sea-piece*, 9½ gs.; Van de Velde, *A Calm, with Men of War*, 17½ gs.; A. Van de Velde, *Shepherdess at a Fountain*, 24 gs.; unknown, *Woman Reading*, 41 gs.; Dubbels, *Frozen River Scene*, 11*l*.; Van Goyen, *Landscape with figures*, 14½ gs.; G. Schalken, *Le Mangeur de Jambon*, 15 gs.; J. Van Hughtenburgh, *Battle of Dettingen*, 46 gs.; P. Wouvermans, *Miseries of War*, 28 gs.; and *Landscape*, 21 gs.; Greuze, *Portrait of the artist's Father*, 20 gs.; A. Van Ostade, *Musicians at an Alehouse*, 20 gs.; E. Nicol, *Woodcutter*, 25 gs.; Vicat Cole, *Albury Wood, near Guildford*, 27 gs.; J. Crowe, *View on the Yare*, 28 gs.; Boucher, *Charity*, 8½ gs.; N. Berghem, *Italian Seaport*, 24 gs.; L. di Credi, *Madonna and Child with St. John*, 48 gs.; Morland, *Rocky Coast scene*, 13½ gs.; Venetian school, *Lady with Negro Page*, 42 gs.; Van Dyck, *Portraits of the Princesses Mary and Elizabeth*, 30 gs.; Zimmermann, *Landscape, Sunset*, 25½ gs.; B. Hoffner, *Goose and Goslings frightened by a Lamb*, 50 gs.; D. Mytens, *Prince of Orange and Family*, 60 gs.; Cobbett, *The Gleamer*, 36 gs.; Williams, *Market Morning*, 35 gs.; S. di Pozzo, *Catching the Bird*, 38 gs.

THE sale of the gallery of the late M. Schneider, composed of paintings of the first order, is announced to take place at the beginning of April at the Salle Drouot.

NOTES AND NEWS.

THE Vice-Chancellor of the University of Cambridge has given notice that the Slade Professorship of Fine Art has become vacant, and that a Professor will be elected on Saturday, February 12. We learn that Mr. Sidney Colvin intends to offer himself for re-election.

THE Exhibition of Works by William Blake, undertaken by the Burlington Fine Arts Club, is likely to prove highly attractive. It cannot be opened yet awhile—not sooner, at any rate, than an early date in March, and probably not quite so soon as that. Some of the chief owners of Blake's works have already contributed, and others show themselves ready to do the like. Among specimens actually received, we may name two or three very elaborate and fine versions of the *Last Judgment*, with multitudes of figures, in a sort of compartmented arrangement; a somewhat similar treatment of a subject which may be understood as the Redemption, and another founded on *Hervey's Meditations: Satan calling up his Legions*, wondrously imaginative in its fiery obscurity; the splendid illustrations to *Paradise Lost*, belonging to Mr. Strange; the *Characters of Spenser's Faerie Queen*; the *Wise and Foolish Virgins*; a book (not the one so often cited belonging to Mr. D. G. Rossetti) full of drawings, spiritual heads, &c.; *The Spiritual Form of Nelson guiding Leviathan*

—a very grand but not well-preserved specimen, unknown, we think, to most Blake students; a portrait of Blake founded on the one by Phillips now in the National Portrait Gallery—whether by Phillips himself or by whom else is not ascertained. Mr. Wornum co-operates with Mr. W. B. Scott in compiling the catalogue, which will no doubt prove a most valuable manual for the admirers of Blake. We wish the Burlington Club could be induced to reprint, at the end of this list, Blake's own *Descriptive Catalogue*, drawn up for his semi-public exhibition in 1809. Some details contained in that curious, entertaining, and in many respects admirable performance are really needed for placing the visitor *en rapport* with certain pictures, as for instance the aforementioned *Spiritual Form of Nelson*.

IN St. Martin's Church, Brighton, which was consecrated last May, there is a large oil painting at the east end, which for style and size must be singular in England. It is composed of eighteen compartments; the largest, a Crucifixion, being about twelve feet high. There are fifty or sixty figures, somewhat under life-size, in the whole work, which is mainly disposed in two rows; the upper one, which has a landscape background, centering in the Crucifixion, the lower one in the Nativity. This large work, which was designed and executed by Mr. Ellis Wooldridge, is remarkable for the pleasant harmony of its colours, the good taste of its drawing, and for a happy manner, which stands free on the one hand of stale Gothic conventionalism, and on the other of the realistic antiquarianism of the later developments of sacred art. Perhaps the most successful panels are those which contain the Crucifixion and the Latin fathers. The painting, which is generally easy and forcible, is somewhat unequal. Here it is admirable; it is rather weak in the Nativity, while in the modern bishops it is in a forcible, but much less finished style. The flesh-colour is particularly good; and the extremities are well put in. The portraits are truthful. We cannot criticise Adam and Abel as portraits, but these figures are much inferior to the best parts of the painting, and tell a critic, what he might have guessed from the size of the whole, that it must have been painted very quickly. But the effect of the whole is agreeable, and seeing it for the first time one experiences a strange sensation; for while one is strongly reminded of the middle style of Italian fresco-painting, it is evident that the work before one is neither a copy nor even an imitation of it. This is high praise, and perhaps a promise of better times for an art that has been driven to despair between the disgust of taste and the offence of piety.

IN pulling down the mediæval tower on the acropolis of Athens—a task which it should be stated has been carried out at the expense of Dr. Schliemann, and under the supervision of the Archaeological Society of that town—there has been found, among other things, a number of inscriptions, one of which has been rendered more interesting than usual to general readers by the explanation attached to it by Koumanoudes in the *Athenaion* (for September and October, p. 199). The inscription is what is called a dittograph, that is, the stone, after having borne a monumental inscription dating from the Macedonian period, was again, having some space to spare, in Roman times made use of to receive an inscription in memory of one Lucius Valerius Catullus, ἀπερὶς ἐνέκα καὶ σωφροσύνης, and of Terentia Hispylla the mother of Catullus. Is this Lucius Catullus the brother whose death the poet laments so passionately? The brother of the poet died in the Troad, and it is at least singular that the name of the mother of the youth mentioned in the inscription (Terentia Hispylla) should resemble so well that of the P. Terentius Hispon to whom Cicero (*Epist. ad Diner.* xiii. 65) gives a letter to the proconsul of Bithynia. One can imagine the mother to have been a sister, or near relative of

this Hispon, and to have sent her son with him to Bithynia, whence returning he may have died in the Troad. That she should be living in Athens is not strange, since that was then the centre of education, and her son was young, as appears from the inscription. In the text of Catullus the lamented brother is called variously Manlius or Allius; but this can scarcely be an obstacle.

M. PIERRET, the keeper of the Egyptian Antiquities in the Louvre, has just acquired four ancient Egyptian statues in wood. They date from the sixth dynasty.

THE municipality of Paris will publish in a few days the four following works relating to the city:—1. *L'Épigraphie générale de Paris*, a complete collection of the funeral inscriptions in all the cemeteries of Paris; 2. *Les Armoiries, livrées et devises de la ville de Paris*; 3. *Le Cabinet des Manuscrits de la Bibliothèque Nationale*, an interesting history of the calligraphy, illuminations, miniatures, and trade in books in Paris before the invention of printing; 4. *La Topographie Historique et Artistique du vieux Paris*.

CARTEAUX left unfinished a repetition, with some variations, of his celebrated group *La Danse*, one third of the original size. This has since been finished, and will be exhibited in the next Salon, together with several other of his repetitions.

AN important work is in course of publication in Brussels. It is entitled *Restes de l'Art National en Belgique et en Hollande*, and is edited by M. Colinet, a young architect.

THE well-known art-critic, M. Jean Rousseau, has been commissioned by the Belgian Government to prepare a history of Flemish sculpture.

AN important discovery of Roman coins and medals of the times of Caesar, Germanicus, Augustus, Nero, &c., has been made at Semlin.

PROFESSOR VON PILOTY, who has accepted the commission to paint a fresco for the grand hall of the new Rathaus at Munich, intends to introduce into one group the portraits of 300 of the most distinguished citizens of the Bavarian capital.

FROM Munich we also learn that the Royal Bavarian Art and Industrial Museum will, in the course of the summer, commemorate the twenty-fifth anniversary of its establishment by a great exhibition of German plastic and industrial art objects.

A PLAN is at present being considered by the Prussian Minister for Instruction for the establishment of Academies, or chairs in connexion with the old Universities for the teaching of dramatic art.

THE German papers announce that the Academy of Plastic Arts at Berlin has received a valuable donation from a former student, Señor Gerardo de la Puente of Madrid, who has presented to the Museum more than 300 plaster casts, illustrating some of the most interesting remains of plastic art in Spain.

La Fédération Artistique is almost entirely occupied with the depositions in regard to the Kerkhove question, which seems to have been revived with new vigour. The only other piece of news we discovered in the number is that an unknown Liégeois artist has lost his mother at the ripe age of seventy-seven, a misfortune which procures for him the sincere condolences of this journal.

THE STAGE.

THE HAYMARKET REVIVAL OF "ROMEO AND JULIET."

MISS NEILSON has most of the possessions and many of the accomplishments needed for a really satisfactory actress of the high poetical drama; and her re-appearance in London—at the Haymarket, last Monday—after a very long absence, was not un-

deservedly made the occasion for a warm welcome. Since Miss Neilson was last among us, she has lost nothing in intelligence, sympathetic power, and splendid physical means. She has her deficiencies—they are as yet too many and too evident—but they are still less than those which a strict account would have to assign to most of our actresses of the poetical drama. In no part, probably, is Miss Neilson so well seen as in Juliet. The warmth, impulse, fire, which are among the best characteristics of her acting—and among the most uncommon—are of the most obvious advantage to her in this part. The richness of her voice, her action, and her order of beauty, fit her well enough for the representation of a "flower," worthy of "Verona's summer;" and her general charm, for the eye and ear at least, in this character of Juliet, is sufficiently evident. She has grace, mobility, pathos, and passion—but we turn to her faults.

Just as in pictorial art there are occasions when a master hand, or rather a master mind, is shown not so much by doing as by withholding from doing—when reticence, reserve, the strictest economy of means, become the greatest virtues, and, taken with all that has been done before, aid really the most in passively conveying an impression—so on the stage there are occasions when to look, and to be, are far more important than to do. The interpreter of poetical drama may sometimes contentedly become, as it were, a mere channel for the poet's expression, and then laborious personal expression, redundancy of gesture, what is called, though often misnamed, "illustrative action," will hardly serve the need. Miss Neilson has learned many things, but she has not learnt that great art of reticence—that last art of reserve and repose. She worries the text; not, indeed, often, but here and there, with exaggerated illustration, too studiously determined to suit the action to the word. A greater sense of proportion, and of the value of relief—a clearer dependence, both on the unadorned power of the poet's own lines and on her own personal qualifications for looking his heroine—would possibly aid Miss Neilson in a representation already in many ways interesting, and in some sufficient.

When an actor is no longer to be classed among the thoughtless, he is prone to just Miss Neilson's fault—that of overcharging the text. Many famous actors' passages in the Shaksperian drama lay him open to this temptation; tradition has accumulated illustration on illustration, and the simplicity of general effect—its very significance—sinks under that burden. Of such passages are the famous Seven Ages speech, in *As You Like It*, and Mercutio's speech in *Romeo and Juliet*, beginning,—

"O! then I see Queen Mab hath been with you."

This latter speech, in the revival of the love-play at the Haymarket, is partly spoken by Mr. Charles Harcourt in the ordinary and over-laboured way. The later part of it is better given than the earlier—given with more spontaneity and fire—but we may fairly chronicle an objection to the over-labour displayed so generally in our actor's delivery of these specially descriptive passages: the delivery of which, as they are wont to deliver them, arrests the story, breaks the chain of feeling which the general action of the piece should be gradually weaving, and causes in fine an interruption only less jarring than that occasioned when a juvenile actress who happens to be able to sing rustles down to the footlights to deliver a song which we owe to the genius of the author of the comedy or to that of the conductor of the orchestra. Mr. Harcourt is so generally intelligent an actor that he might be one of the first to lessen for us the nuisance of these traditional descriptive passages, even at the cost of some self-suppression. He shares another drawback with the most of our actors—even those best practised in comedy—he delivers blank verse with no sense of its rhythm. But on the principle on which the First Grave Digger considered that Hamlet's madness was sure to go unnoticed in England—where the others

were all at least as mad as he—on that principle the delivery of blank verse by the Haymarket Mercutio may pass without reproach.

Some of the minor actors have even those first faults in "elocution" which the better are intelligent enough to escape. One knows exactly by the delivery of the first line how the second is going to be said. The speeches are given forth with the praiseworthy persistency and regularity of a musical box. Thus, when Escalus Prince of Verona reproves his subjects for the particular brawl which Sampson and Gregory on the one part, and Abraham and Balthasar on the other, have brought about, you feel that his instructive address has been learned for the occasion, or rather that it has been twenty times repeated, and that it is now hardly without weariness that he adds his closing command—

"Once more, on pain of death, all men depart!"

Few of the secondary characters are well played in this revival, and two of the most characteristic figures, albeit minor ones—those of the Nurse and the Apothecary—are strangely wanting in the colour and force which, above all things, they should have. The Nurse utters with little zest and point those midwife's witticisms with which Shakspeare endowed her, in his text—as the piece is given on the stage some bounds are invariably set to the privileges of her loquacity. The Apothecary has never in our recollection been so well played as it was at the Princess's ten years or so ago, by the late Mr. George Belmore, when Mdle. Stella Colas was the Juliet. He seemed to seize the fact that the whole slight episode with the Apothecary is, as it were, a tragedy within a tragedy; a forewarning and anticipation, so to say, of curious significance. Of minor characters, only Peter, in the hands of Mr. Buckstone, finds an adequate representative, as Capulet sends him on his errand to

"trudge about,
Through fair Verona."

The chief playing this least important part, the most important happens to fall to a subaltern—Mr. H. B. Conway, whom we remarked at the Lyceum as the quite admirable representative of François in *Richelieu* and afterwards of Osric, the "water-fly" of *Hamlet*. The change is great, but he is not here out of place. For the high parts of the poetical drama, Mr. Conway, of course, wants practice and experience of Art. More deficient in these than is Miss Neilson, he is endowed, much as she is, with natural gifts, at least with physical gifts. His performance is very unequal: here ardent and significant, here seemingly careless, or at the best, unstudied. But it is something to have at last what the French have always had—a *jeune premier* of high elegance, and the eye, at least, is better pleased with Mr. Conway's Romeo than with any of recent years. His action in the ball-room scene is more adequate than that which succeeds it; the demands that scene makes are more within his range.

The piece is not given in the usual stage form. Both this, and Shakspeare's own arrangement are departed from. Thus the play gains and loses. We have no longer Garrick's familiar alteration by which Romeo revives for a moment to take farewell of his love, but, on the other hand—presumably that each portion may end with something of what the stage manager calls a situation—the piece is divided into six acts. This gives one whole act to the Balcony Scene, for which O'Connor and Morris have prepared a tasteful representation of a court garden, under the blue night sky of fair Verona. But neither on this nor on any other account is the change justifiable.

FREDERICK WEDMORE.

THE immediate revival of *Peep o' Day* is announced at the Adelphi Theatre: Mr. Edmund Falconer playing his original part.

MISS LYDIA THOMPSON and her company will leave the Globe at the end of next week.

It is said that *As You Like It* is to follow *Romeo and Juliet* at the Haymarket.

THE intellectual entertainments of London are enriched by the addition of two more opera bouffes. On Thursday in last week, Mr. Charles Morton, taking the reins of management at the Opéra Comique, produced Offenbach's *Madame l'Archiduc*. Mr. Farnie had done the *libretto* into English, and one actor of repute in comedy—Mr. W. J. Hill—came to the aid of the enterprise. Miss Emily Soldene played the title-part, and the piece gained something by the presence of Miss Clara Vesey and of Miss K. Santley. Condensation seems nevertheless to have been desirable, and may well have been practised by this time, since *Madame l'Archiduc* fortunately does not stand by itself as the evening's entertainment.

THE Royalty reopened on Monday, with a quite decent adaptation of a piece of dubious character, *Timbale d'Argent*. Mr. Layton's rendering of M. Léon Vasseur's production is entitled *The Duke's Daughter*. It has the advantage of a strong cast: Mdme. Pauline Rita, Miss Rachel Sanger, and Miss Marion West being—together with Messrs. Osborne, Kelleher, and Royce—included in the company.

How far *Danicheff*, at the Odéon—the success of which we briefly chronicled last week—owes that success to its intrinsic merits or to the curiosity always aroused in Paris by the presentation of unfamiliar manners and habits of life, may still be considered a problem. *Danicheff* is at all events a happy departure from the accepted type of French serious drama, and doubtless M. Alexandre Dumas saw this when he re-arranged it for its author—he has before now displayed his conviction that to be long attractive a stage writer must be often novel, and sometimes paradoxical. The story of *Danicheff* is of one Vladimir, the last of the family, who adores a serf brought up carefully by his mother, who loves her as she would love a dog or a bird. She offers him a brilliant match, but the only match for him is with Anna. The Countess is horrified, but thinks the compromise a safe one if she says that should he return faithful to Anna, after a year in the capital, he shall be permitted to marry her. No sooner has Vladimir left, than the Countess calls her coachman and Anna, and commands them to marry each other. And they are obliged to obey. Osip, the bridegroom, loves Anna profoundly, but his sense of his position with respect to Vladimir, and the benefits he has received from him, make him swear "de lui garder Anna pure et de la lui rendre, en se supprimant de façon ou d'autre, au bout de l'année d'épreuve si tous deux s'aiment encore." Much of the interest of the piece consists in the analysis of the feeling of Osip, who, himself no longer a serf, knows well enough the preciousness of liberty, to refrain from forcing Anna into a permanent union against her own will. He obtains at length a divorce, and Vladimir and the serf are united. Mdle. Antoinette and M. Mesbars appear with success in the piece, as well as Mdle. Hélène Petit, who is excellently pathetic and forcible.

WOULD not Desclée—about whom revelations have been recently made—have willingly objected as Déjazet has done to the publication of details of an artist's private life? In answer to a request from a publisher that "some clever hand" should write her memoir, for which she should furnish the private particulars, Déjazet said:—

"Je ne comprends qu'une seule manière d'écrire sérieusement la vie d'un artiste, c'est de rappeler simplement au public ce qui doit lui être déjà connu, c'est-à-dire notre vie des planches, si brillante et si décevante à la fois, et qui se résume le plus souvent pour nous par autant de douleur que de gloire! Quant au reste, que lui importe? Notre vie privée, celle qui est à nous seules, je vous le répète, ressemble, en somme, à celle de tout le monde; car, je vous prie, qui donc pourrait se vanter, à sa dernière heure, de

n'avoir connu ou désiré ni le plaisir ni l'amour, et quelle triste idée ne faudrait-il pas avoir de celui qui renierait publiquement ces adorables sensations du cœur et de l'esprit qui n'ont pour nous qu'une si éphémère durée ?

She furnished the publisher with facts, and not with stories for the gossip.

MUSIC.

MR. PROUT'S "MAGNIFICAT."

MR. PROUT'S *Magnificat* in C major, which was given for the first time at the Crystal Palace on Saturday last, is on a much grander scale than is usual with settings of the English version, being for two solo voices and chorus, with accompaniment of orchestra and organ, which latter occupies an important position, and is extremely well used with reference to the other instruments and the voices.

The movements accord with the divisions of the verses, and where two verses embody one idea they are combined in conformity with it. The first verse is for chorus, preceded by a short orchestral introduction, in which the main ideas of the movement are simply and concisely stated; after which the voices enter effectively one after another, accompanied only by the organ, the orchestra alternating with the principal phrase of the subject as if urging on the joyousness of the praise, till they combine *ff*, and come in due time to a pause. Then follows the second subject in imitation in the key of the dominant; this is worked shortly but elaborately; and succeeded by another subject to the same words before a return is made to the original key, in which all the subjects reappear one after another—the second on an effective dominant pedal; and after a strong *crescendo* the movement closes with a short and emphatic quotation of the first subject by the orchestra. The movement follows somewhat nearly the order of the regular form of an instrumental first movement, and is also an instance of a good deal of sound judiciously managed.

The second and third verses are given to soprano solo, in F major, with a tender and smooth melody well adapted to the idea, and with charming variety of instrumentation; and a good specimen of an imitation of the inflexion of the voice in speaking, in the repetition of the words "Shall call me blessed" at the end.

The next number is for eight-part chorus: the tenors and basses alternating with the sopranos and altos to the words "For he that is mighty," and joining together *pp* to the words "Holy, Holy," being answered in turn by the wind instruments—which process is repeated with different modulation, and the movement dies away on a pedal Bb.

"And his mercy is on them" is given to tenor solo, the accompaniment of which is remarkable for a kind of free canon on the chief subject of the movement between the oboe and the bassoon. This constitutes the Introduction and is carried almost through the movement in snatches of imitation. The effect of the passage "Throughout all generations," in which the voice entirely alone repeats the same note to each syllable, as though enforcing the idea, is very happy.

"He hath showed strength" is a vigorous and massive chorus in C minor; accompanied throughout by staccato chords, and comprising some very catchy and difficult imitation for the voices to the words, "He hath scattered the proud," which requires bold and accurate singing to give it due effect. The chorus proceeds with "He hath put down the mighty," Alla Capella, and comprises some excellently flowing imitation and counterpoint, and a bold pedal-point at the end.

"He hath filled the hungry," for Soprano solo in G, is of a smooth legato character like the former solos, and is chiefly remarkable for the

accompaniment in which the organ plays the chief part supplemented by the strings and horns.

The last two verses for Soprano and Tenor Duet seem, at short acquaintance, to be the least interesting portion of the work, as the principal idea and the cadence at the end are a little commonplace. But there is eminently artistic work in it nevertheless.

The Gloria is on a grand scale, and the plan of it is well conceived. The first part being as it were a prelude to the elaborate fugue which constitutes the second part, constructed like many of Bach's preludes, on a few simple chords, out of the harmonies of which a figure is developed which the violins carry on throughout, while the voices (when they come in after sixteen bars working up to *ff*) and the wind instruments hold the chords. The subject of the fugue, "As it was in the beginning," is long and vigorous and well adapted to fugal devices, and is well supplemented by a second subject to the word "Amen;" this is interlaced with it almost throughout and treated to a separate stretto of its own, in which all the parts follow one another at the distance of only two crotchets apart. The fugue is unusually rigorous, as there is hardly anything in the voice parts which is not drawn from one of the subjects, and it is, moreover, as effective as a chorus as it is ingenious scientifically. The instrumentation increases in fulness as the movement proceeds, and the Coda is both long and loud, and contains a progression beginning thirty-two bars from the end, which we must confess we do not like, as it produces the effect of a man who, either through weakness or over-excitement, had lost his balance and fallen into a key where he had no business. Boldness is generally half a virtue, but the complementary other half is discretion, without which many a worthy purpose is frustrated. As a whole the work is rather English in character, which should be no source of shame to the composer; for if there is ever to be a good school of music in this country, it must be on some sort of natural national basis, since no healthy school can subsist entirely on exotics. The instrumentation is admirable throughout, being both varied and free; the voice parts are excellently written, showing considerable mastery of contrapuntal and imitative devices; and the composer fully deserved the ovation he received after the performance. With regard to the said performance, it is to be wished that it had been more worthy of the work. Mr. Lloyd did his part, as he always does, well; Madame Osgood also acquitted herself with credit; but the chorus showed signs of want of proper rehearsing, and were rough and rather unsteady—a lamentable contrast to the invariable finish and delicacy which characterise the performances of instrumental works at the Palace.

C. HUBERT H. PARRY.

MUSIC NOTES.

THE special feature of the last Monday Popular Concert was the introduction into the programme of the name of Dussek, a composer whose works are far too seldom brought forward in public. Comparatively few, even of our professional pianists, have more than a slight acquaintance with his music, yet many of his fine but neglected sonatas are as pleasing to listen to as they are grateful to play. Even at St. James's Hall, only some seven or eight out of about fifty sonatas which he wrote have as yet been heard; and though many of the remainder would be unsuitable for the Monday Popular Concerts—being apparently written chiefly for teaching purposes, and of not sufficient musical importance to warrant their revival—it would be easy to name at least a dozen which have not yet been heard there which would be sure of a hearty welcome.

The sonata given last Monday was the so-called "Plus Ultra," for the first revival of which, as of many other of Dussek's works, amateurs have to

thank Madame Arabella Goddard. The original title of the sonata was "Le Retour à Paris;" but when the work was brought out in this country the publishers gave it the name by which it is more generally known here, in answer to the challenge implied in the title "Ne Plus Ultra," bestowed by Woelfl upon a sonata which he had lately published, and which was considered at that time the limit of executive difficulty. In this respect it is certainly not surpassed, even if equalled, by Dussek's work; but the latter is from a musical point of view immeasurably superior. Woelfl's sonata, with its brilliant variations on "Life let us cherish," is a mere showpiece; Dussek's, on the other hand, though giving the pianist abundant opportunities for display, is, above and before all, a musical poem. The first two movements are especially beautiful, and in their romantic tenderness seem at times to foreshadow Weber. The scherzo and finale, though interesting, rank, we think, less high as works of art; but the sonata, taken as a whole, is one of its composer's best. The pianist on this occasion was Mdlle. Krebs, and a better exponent for this particular work it would be impossible to find. We trust that Mr. Chappell will take an early opportunity of producing some more of Dussek's sonatas, and would suggest to him, as particularly worthy of his attention, those in B flat (Op. 46, No. 1), D (Op. 69, No. 3), and E flat (Op. 75), the last of which was played at these concerts by Mdlle. Goddard some years since. The rest of Monday's programme included Haydn's quartett in B flat (Op. 76, No. 4), performed by Mdlle. Norman-Néruda and Messrs. Ries, Straus, and Piatti, Bach's piano and violin sonata in A (Mdlle. Krebs and Mdlle. Norman-Néruda), and Gernsheim's trio in F (Op. 28), in which the two ladies were joined by Signor Piatti. Mr. Shakespeare was the vocalist, and Mr. Zerbin conducted.

NEXT Tuesday, being the Feast of the Conversion of St. Paul, the usual festival service will take place at St. Paul's Cathedral, at 4 P.M. There will be a special choir, numbering, we believe, some three hundred voices, and a full orchestra. The anthem will consist of a large selection from Mendelssohn's *St. Paul*, and among other music to be given will be a new "Magnificat" and "Nunc Dimittis," specially composed for the occasion by Mr. Ebenezer Prout.

MR. KUHE'S Annual Musical Festival at Brighton is announced to commence on February 15. Among the chief works to be given are *Elijah*, the *Creation*, Mozart's "Requiem," Costa's *Eli*, Sullivan's *Light of the World*, a new sacred cantata, *The Good Shepherd*, by Mr. J. F. Barnett, and a new "Festival Overture," by Mr. G. A. Osborne.

THE preliminary announcement with respect to the Festival of the Three Choirs, which will this year be held at Hereford, names as the principal works to be given, the *Messiah*, *Elijah*, *Samson*, the first part of the *Creation*, Spohr's *Last Judgment*, Mendelssohn's *Hymn of Praise*, and Mr. J. F. Barnett's *Raising of Lazarus*.

MESSRS. NOVELLO, EWER, AND CO. announce for immediate publication a new *Dictionary of Musical Terms*, edited by Dr. Stainer and Mr. W. A. Barrett, who have been for some years engaged in compiling the work. In addition to the well-known ability of the editors, a further guarantee of the efficiency of the new Dictionary will be found in the names of the following gentlemen who have contributed to the various departments of the work:—Messrs. R. H. M. Bosanquet, J. Bulley, F. Champneys, W. Chappell, A. E. Donkin, A. J. Ellis, Henry Gadsby; the Rev. T. Helmore; Messrs. John Hullah, W. G. McNaught, and W. H. Monk. The new Dictionary will, doubtless, supply a want long felt, especially as all the works of the kind hitherto published have been limited to definitions of words chiefly in use, whereas the editors of the book now about to be issued have "endeavoured

to give sufficiently true outlines of matters of fact to inform the amateur correctly, and intimate to the musical student the results to which his own reading would probably tend."

Messrs. RUDALL, CARTE AND Co. have forwarded to our office copies of their very useful annual publications, the *Professor's Pocket Book* and the *Musical Directory* for 1876. The former, besides the usual miscellaneous information to be found in most pocket-books, contains the dates of all concerts for the present year, so far as they were fixed at the time of its publication. Its special feature, however, is the arrangement of the diary—each day being subdivided so as to allow a record of the engagements for every hour. This plan will undoubtedly be found useful to those professors who have a large number of private pupils, as well as to those who are troubled with short memories. The *Musical Directory*, of which the present is the twenty-fourth annual issue, is so well known to the profession—indeed so indispensable to them—that any recommendation of it is superfluous. It will be enough to say that it seems this year to be more complete than ever.

THE writer of the able article in the current number of the *Edinburgh Review* on "Wagner and Modern Music" is said to be Mr. W. W. Statham.

BERLIOZ's *Romeo and Juliet* symphony having lately proved so successful at Paris, another of his principal works has now been revived—*Harold en Italie*, which was given on Sunday week at the Concerts Populaires, under M. Pasdeloup, the important *viola obbligato* being played by Signor Sivorì. The work was well received.

M. DELOFFRE, the late conductor of the Opéra Comique, Paris, whose death was recorded in these columns last week, is to be succeeded in his post by M. Constantin.

MDME. PAULINE LUCCA, having recovered from the effects of her involuntary bath in the lake of Zurich, made her first appearance at Brussels last Wednesday week as Selika in the *Africaine*, with the greatest success.

JOACHIM RAFF has in preparation a new symphony in B flat (No. 7) which is to be entitled "In den Alpen," and of which the separate movements will bear the inscriptions "Wanderung im Hochgebirge," "In der Herberge," "Am See," and "Beim Schwingfest—Abschied" respectively.

BERLIOZ's two-act comic opera *Beatrice and Benedict*, the libretto of which is founded on Shakspeare's *Much Ado about Nothing*, was performed at Weimar on the 6th instant.

CARL EVERS, a pianist, and composer of some repute, died at Vienna on the 31st ultimo, at the age of fifty-six.

WE have received from Herr Robert Oppenheim, the publisher, of Berlin, the fourth and fifth volumes of Mendel's *Musikalisches Conversations-Lexicon*. As we have not seen the first three volumes, we are, of course, not in a position to pronounce any opinion on the work as a whole, so far as it is at present issued. Some idea of its completeness may be formed when we say that the two volumes before us, containing some 1100 closely-printed pages, only comprise articles between the letters F and K. So far as we have tested the book it appears to be of remarkable excellence. The list of contributors includes many of the most distinguished theorists and writers on music in Germany, and both theoretical and biographical articles are not only very full in their details, but apparently thoroughly trustworthy. The work is published at an almost ridiculously low price, and we wish the publisher a speedy completion for it; though, judging from present appearances, this is hardly to be expected.

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